Shifting Perspective

Trenton Sanders

Book 2

Shifting Perspective

Trenton Sanders
Technology for Design II
Visual Communication Design
The Design School
Arizona State University

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Letter-form H process

1 2

3 4

5 6





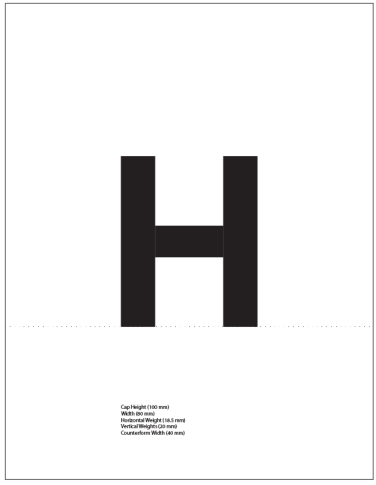


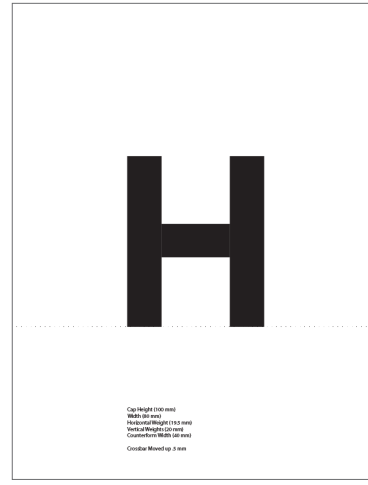


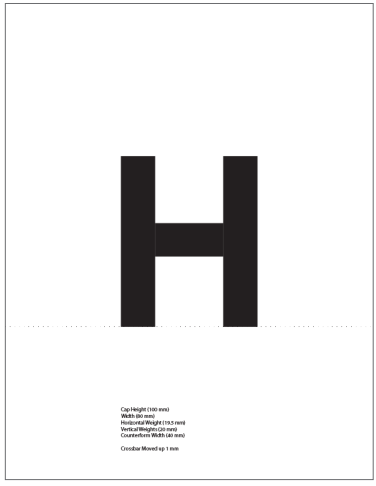


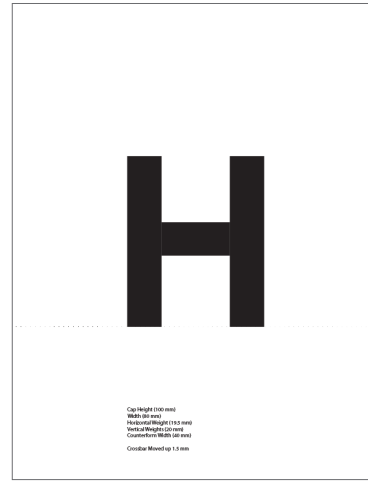


1. Initial H sketch translated digitally.
2. Verticle and horizontal weights adjusted to be equal at 20mm.
3. Horizontal and vertical weights decreased by 3.3mm.
4. Horizontal and vertical weights reverted back to 20mm, and counter-from width increased to 40mm.
5. Horizontal weight decreased by .5mm.
6. Horizontal weight decreased by another .5mm.









1 2

3 4

1. Horizontal weight decreased by another 5mm.
2. Horizontal weight of 19.5mm chosen. Crossbar moved up .5mm
3. Crossbar moved up 1 mm.
4. Crossbar moved up 1.5 mm.

Letterform H Final

Horizontal Weight 19.5mm, Vertical weight 20mm, Counter-form width 40mm, and crossbar moved up 1.5mm chosen.



Cap Height (100 mm)
Width (80 mm)
Horizontal Weight (19.5 mm)
Vertical Weights (20 mm)
Counterform Width (40 mm)

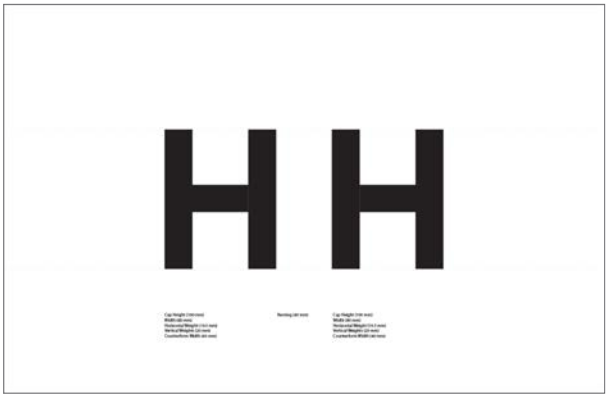
Crossbar Moved up 1.5 mm

Letterform H kerning

1

2

3







1. HH kerning 40mm.
2. HH kerning 39mm.
3. HH kerning 38mm.

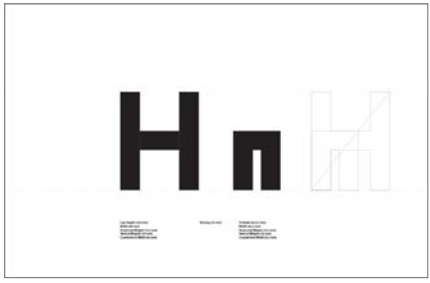












1 2

3 4

5 6

1. HH kerning 37mm.
2. HH kerning 36mm.
3. HH kerning 35mm.
4. HH kerning 34mm.
5. Top left and right parts of H stems removed to create the base of n.
6. Base of n scaled down to create symmetry.

Letterform n Process

1

2

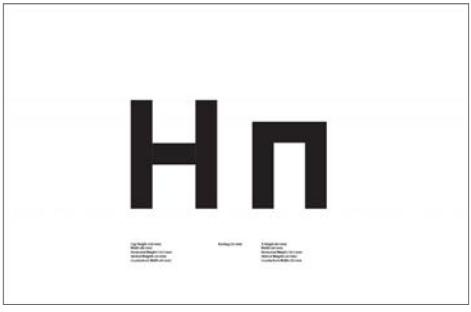
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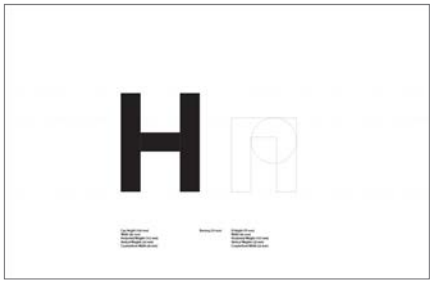


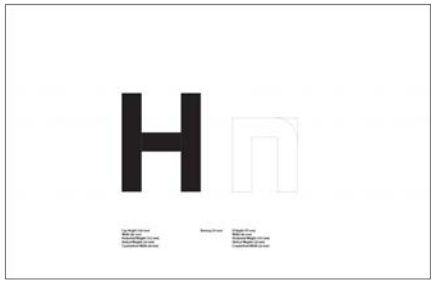






1. Counter-form width increased to 17mm.
2. Counter-form width increased to 21mm.
3. Counter-form width increased to 26mm.
4. Counter-form width increased to 29mm.













1 2

3 4

5 6

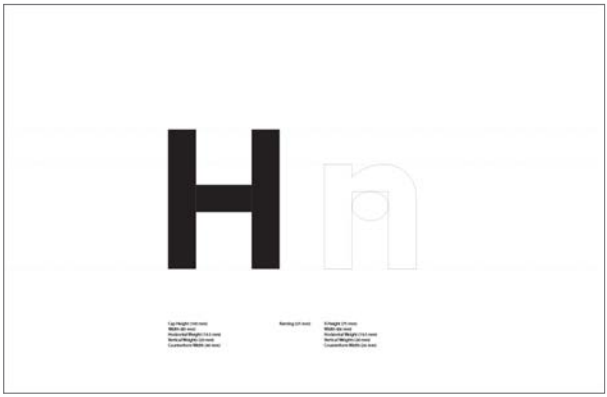
1. Counter-form width 26mm chosen. n curve formed from circle alignment.
2. Removed left and bottom points of circle to create curve.
3. Removed top line of n to begin second curve.
4. Second curve created with continuous flow from first curve.
5. Excess curve removed and stem enclosed to create n frame.
6. Circle aligned to counter-form of n to create inner curve.

Letterform n Process

1

2

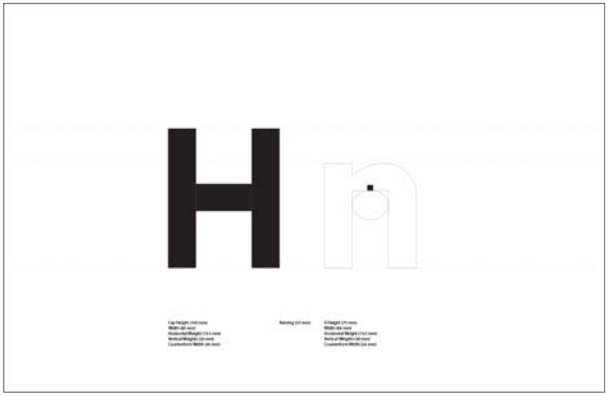
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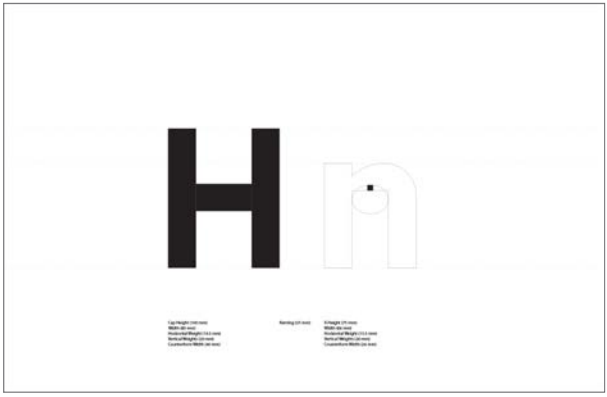


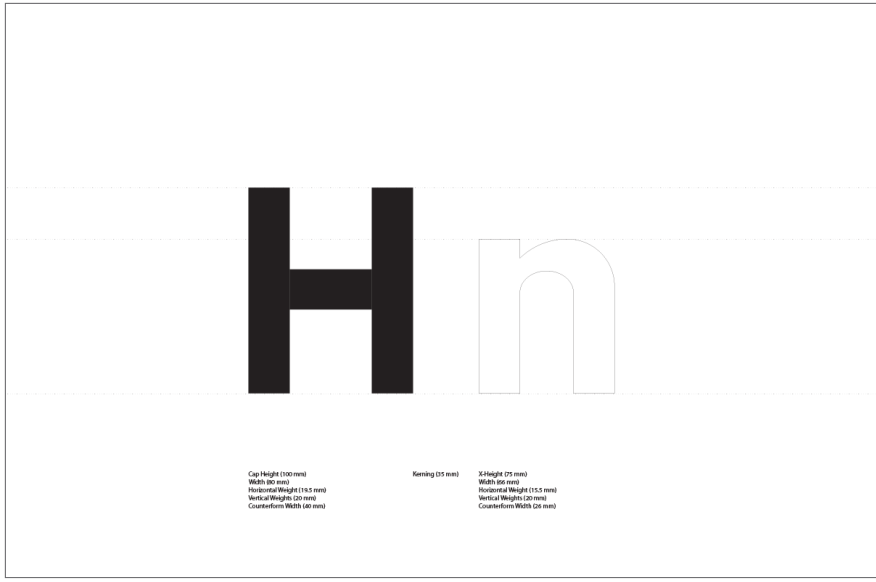
1. Circle turned into oval to more match outside curve.

2. Square of a few mm added to raise counter-form

3. Oval raised to create a more optically balanced curve with the top curve.







1. Excess oval removed and lines connected to create n outline.

Letter-form n Process

1

2

3



1. X-height raised .5mm.
2. X-height raised 1mm.
3. X-height raised 1.5mm.

















1. X-height raised 1mm chosen. Kerning changed to 26mm.
2. Kerning reduced to 25mm.
3. Kerning reduced to 24mm.
4. Kerning reduced to 23mm.
5. Kerning reduced to 22mm.
6. Kerning reduced to 21mm.

1 2
3 4
5 6

Letter-form n Final

Kerning Reduced to 20mm. Kerning of 22mm chosen for final n.



Cap Height (100 mm)
Width (80 mm)
Horizontal Weight (19.5 mm)
Vertical Weights (20 mm)
Counterform Width (40 mm)

Kerning (20 mm)

X-Height (75 mm)
Width (66 mm)
Horizontal Weight (15.5 mm)
Vertical Weights (20 mmiv
Counterform Width (26 mm)
Curve Raised (1 mm)

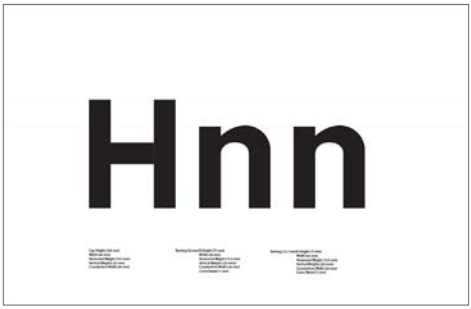
Letter-form o Process

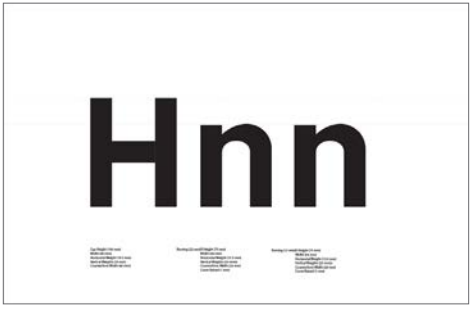
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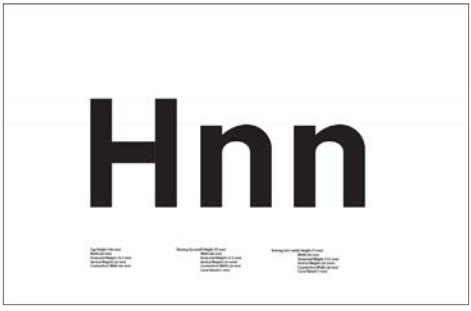
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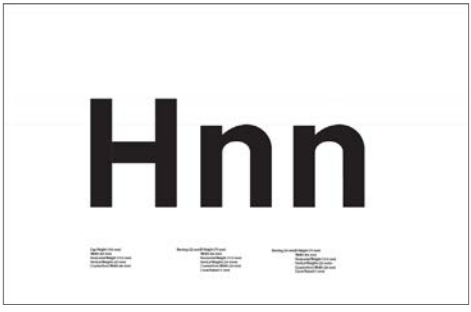
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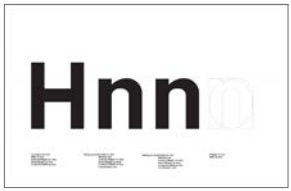


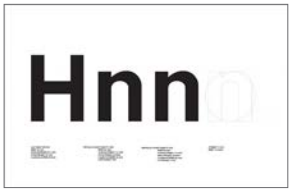


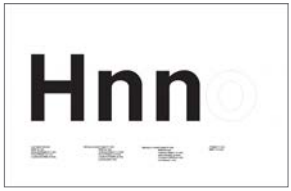


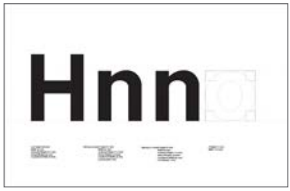


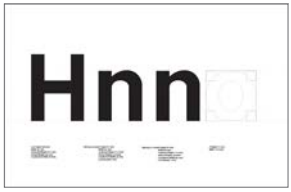
1. nn kerning set to 21.5mm.
2. nn kerning reduced to 21mm.
3. nn kerning reduced to 20.5mm.
4. nn kerning reduced to 20mm.

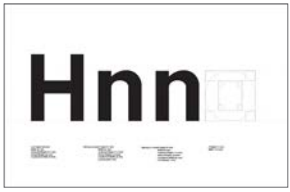


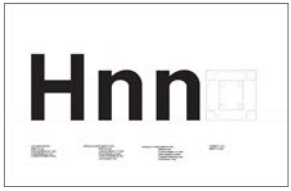


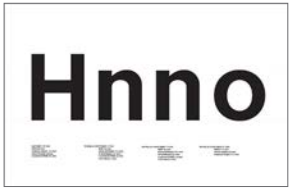












1 2

3 4

5 6

7 8

1. nn kerning of 20.5mm chosen. Oval created with x-height and width of n.
2. Width increased by 9.9mm to create outside of circle.
3. Oval from step 1 scaled optically centered.
4. Checking for alignment.
5. Outside curve adjusted
6. Checking for inner alignment.
7. Inner curve adjusted.
8. Final curve adjustments made.

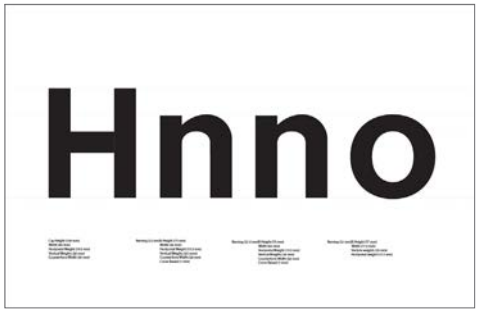
Letter-form o Kerning

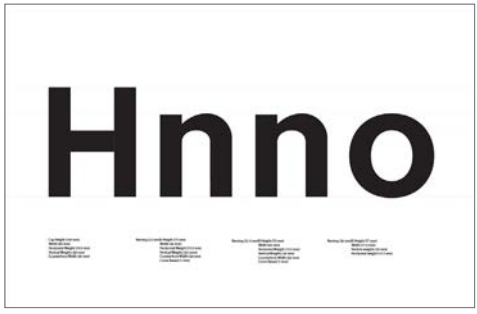
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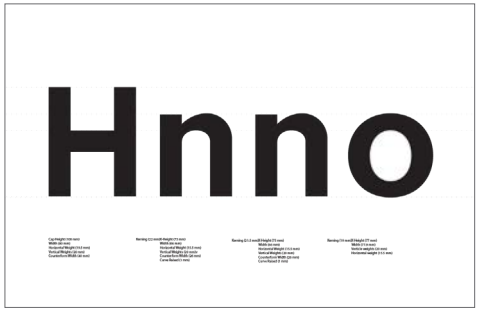
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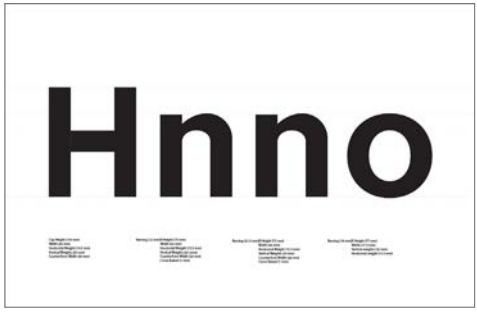
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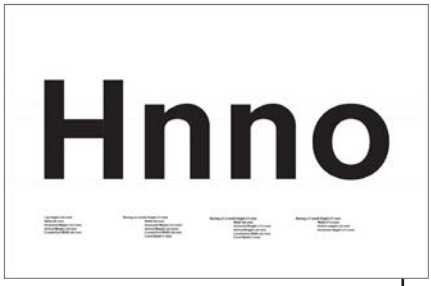


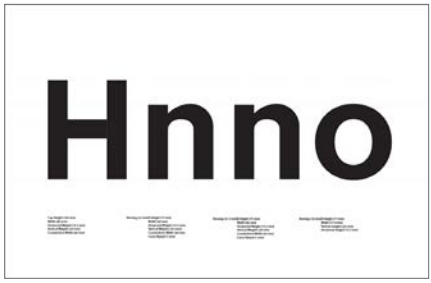


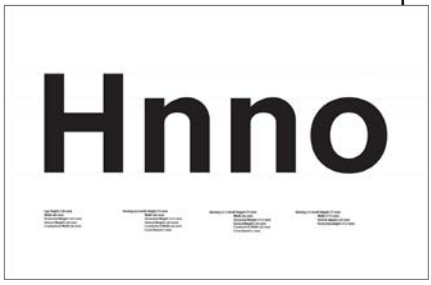


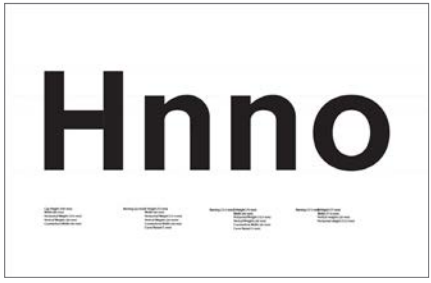


1. n, o kerning set to 21mm.
2. n, o kerning reduced to 20mm.
3. n, o kerning reduced to 19mm.
4. n, o kerning reduced to 18mm.









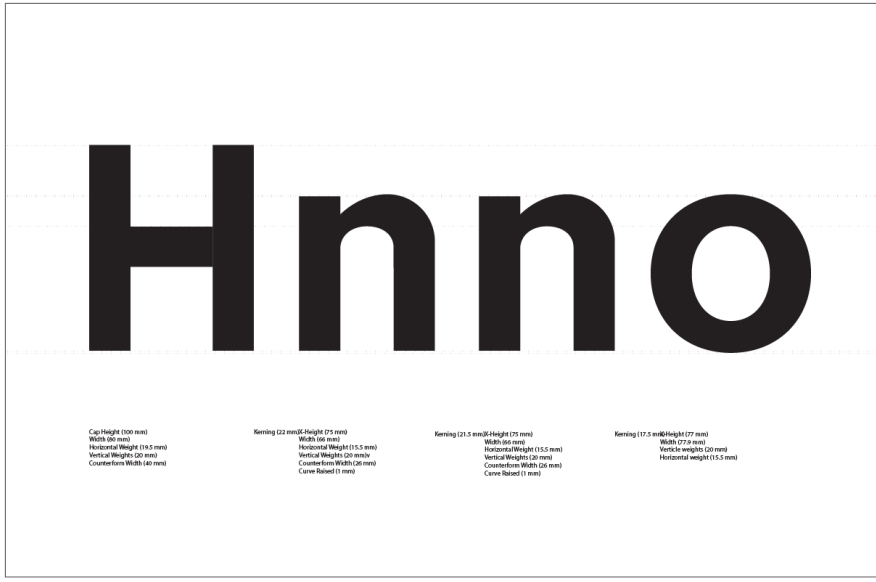
1 2

3 4

1. n, o kerning reduced to 17mm.
2. n, o kerning reduced to 16mm.
3. n, o kerning reduced to 15mm.
4. Kerning of 17 was too much and 16 too little.

Letter-form o Final

Kerning of 17.5mm
chosen.


Hnno
Cap Height (100 mm)
Width (80 mm)
Horizontal Weight (19.5 mm)
Vertical Weights (20 mm)
Counterform Width (40 mm)
Kerning (22 mm)
X-Height (75 mm)
Width (66 mm)
Horizontal Weight (15.5 mm)
Vertical Weights (20 mm)v
Counterform Width (26 mm)
Curve Raised (1 mm)
Kerning (21.5 mm)
X-Height (75 mm)
Width (66 mm)
HorizontalWeight (15.5 mm)
Vertical Weights (20 mm)
Counterform Width (26 mm)
Curve Raised (1 mm)
Kerning (17.5 mm)
X-Height (77 mm)
Width (77.9 mm)
Verticle weights (20 mm)
Horizontal weight (15.5 mm)

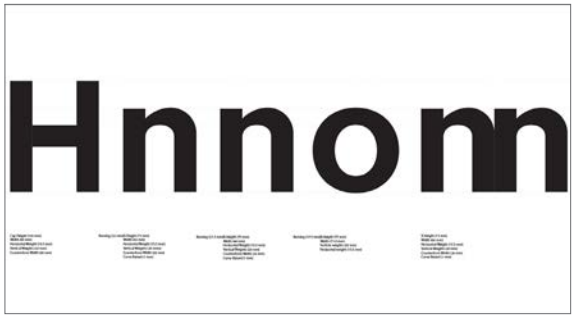
Letter-form m Pro-

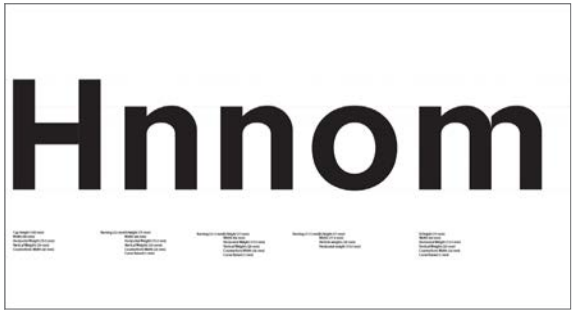
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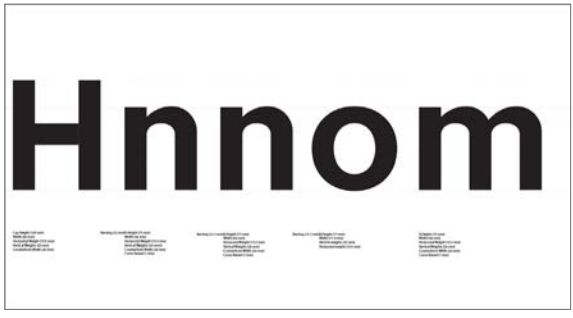
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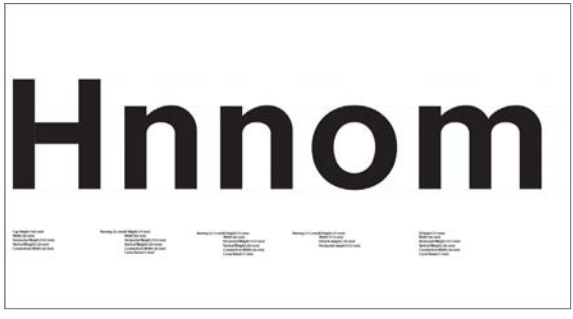
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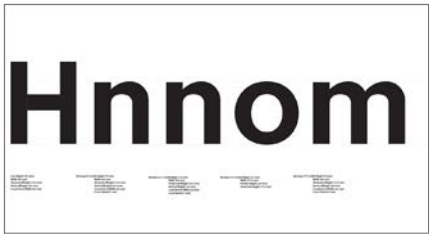


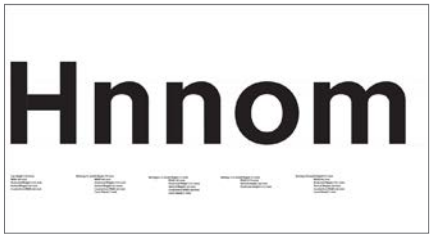
1. Placed nn next to each other to start letter-form m.

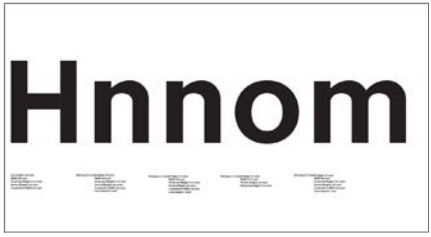
2. Removed left stem of second n. Then shifted over until touching.

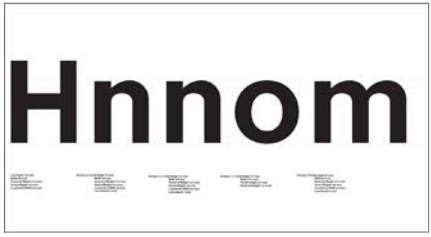
3. Continued curve path to merge the two n's.

4. Arch adjusted to match the other.









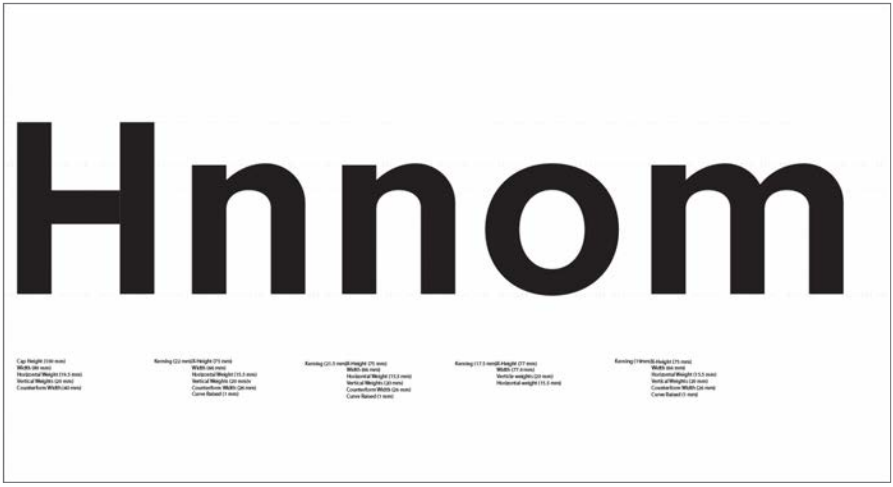
1 2

3 4

1. o,m kerning set to 17.5mm.
2. o,m kerning increased to 18mm.
3. o,m kerning set to 18.5mm.
4. o,m kerning set to 19mm.

Letter-form m Final

Kerning of 19mm
selected.


Hnnom
Cap Height (166 mm)
Width (86 mm)
Horizontal Weight (16.5 mm)
Vertical Weight (20 mm)
Counterform Width (40 mm)
Kerning (22 mm)X-Height (75 mm)
Width (66 mm)
Horizontal Weight (15.5 mm)
Vertical Weight (20 mm)
Counterform Width (36 mm)
Curve Raised (1 mm)
Kerning (21.5 mm)X-Height (75 mm)
Width (66 mm)
Horizontal Weight (13.5 mm)
Vertical Weight (20 mm)
Counterform Width (26 mm)
Curve Raised (1 mm)
Kerning (17.5 mm)X-Height (77 mm)
Width (77.4 mm)
Vertic le weight (20 mm)
Horizontal weight (15.5 mm)
Kerning (19 mm)X-Height (75 mm)
Width (66 mm)
Horizontal Weight (15.5 mm)
Vertical Weights (20 mm)
Counterform Width (26 mm)
Curve Raised (1 mm)

Letter-form a Process

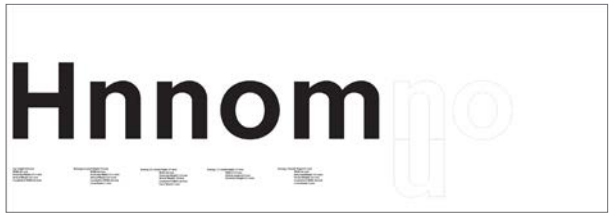
1

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4

5







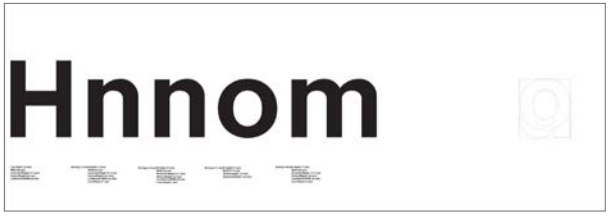




1. Added n, o, and upside down n for framework of a.
2. Cut n in half.
3. Continued curve path to merge the two n's.
4. Placed upside down n on top of cut n
5. Cut upside down n in half and remove excess.









1	1.	Removed top of a.
3	2.	Placed o directly on top for a.
2	3.	Scaled o down to fit box
4	4.	Removed counter-form of o.

Letter-form a Process

1

2

3

4

5



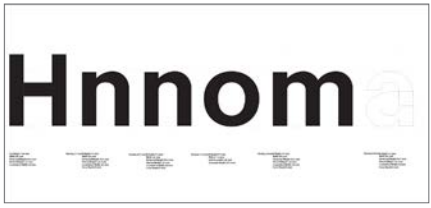


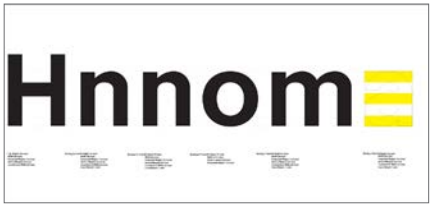
1. Removed bottom half of inner circle and box.
2. Added horizontal line to close off top portion of a.
3. Remove excess.
4. Reflect and connect bottom left curve of a.
5. Added a vertical line connecting the inner top and bottom of a.

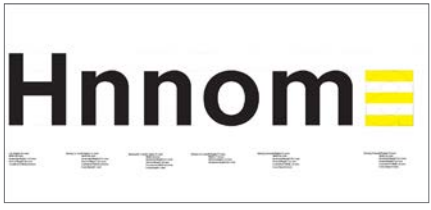


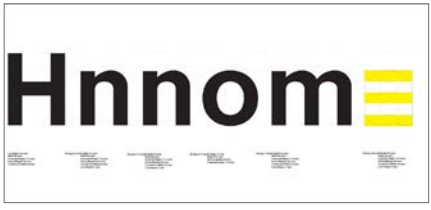


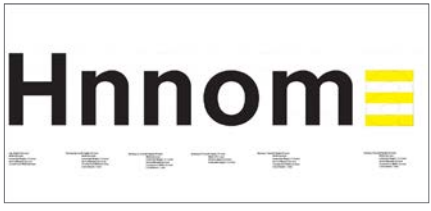


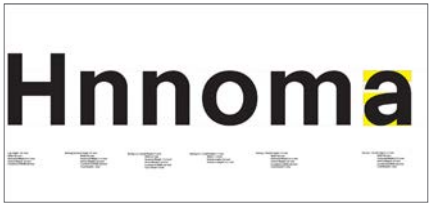












1 2

3 4

5 6

1. Extend curve of a to the top left of square.
2. Checked symmetry.
3. Adjusted curve.
4. Added inner curve to match outer curve, and connect to symmetric guide.
5. Extended curve to inner right edge of a.
6. Added fill to a, to begin finer adjustments.

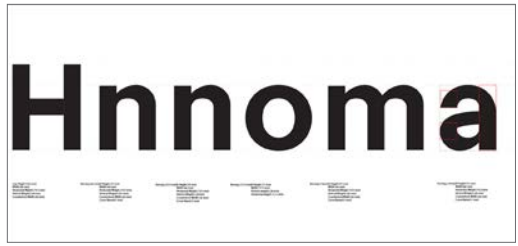
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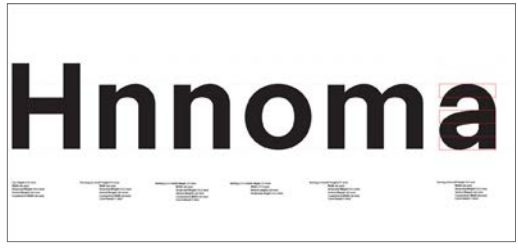
2

3

4

5





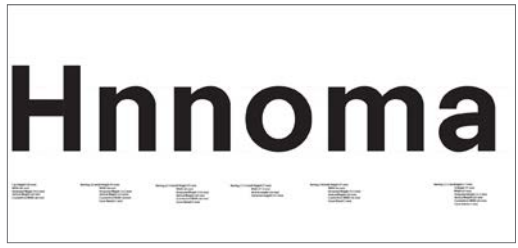
1. Checking vertical weight consistency

2. Checking horizontal weight consistency.

3. Adjusting a curves

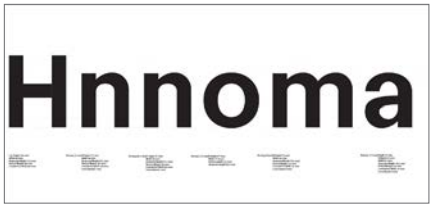
4. Adjusting a curves.

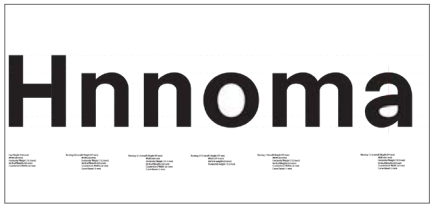
5. Horizontal weights adjusted as well as Adjusting a curves.

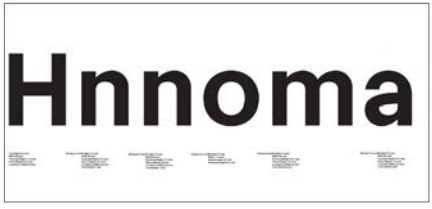


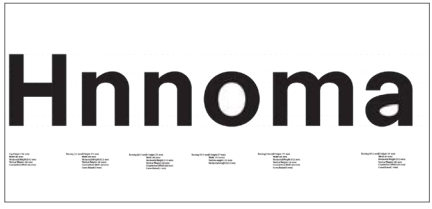


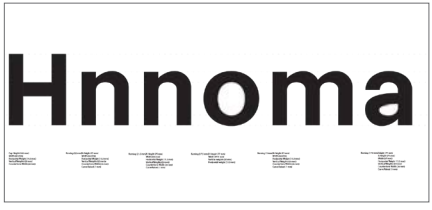


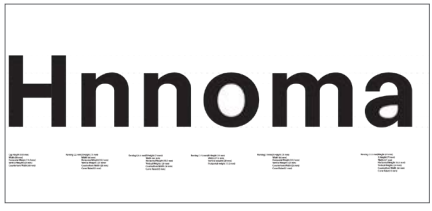












1 2

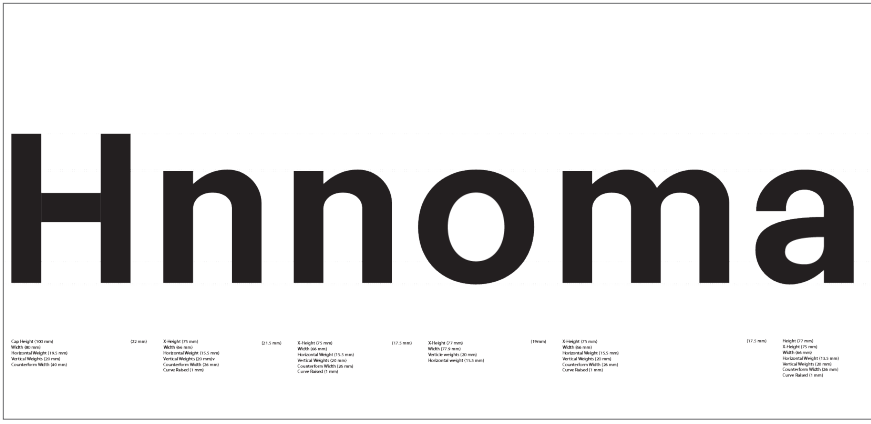
3 4

5 6

1. Adjusting a curves.
2. Adjusting a curves.
3. Adjusting a curves.
4. Adjusting a curves.
5. Adjusting a curves.
6. Adjusting a curves.

Letter-form a Final

a curves adjusted for
optical balance.


Hnnoma
Cap Height (700 nm)
Width (as nos)
Horizontal Weight (165 nm)
Vertical Weight (33 nm)
Counterform Width (60 nm)
(52 nm)
X-Height (75 nm)
Width (as nos)
Horizontal Weight (15.5 nm)
Vertical Weight (33 nm)
Counterform Width (36 nm)
Curve Raised (1 nm)
(21.5 nm)
XI Height (75 nm)
Width (as nos)
Horizontal Weight (15.5 nm)
Vertical Weight (26 nos)
Counterform Width (36 nm)
Curve Raised (7 nm)
(17.5 nm)
XI Height (77 nm)
Width (77.6 nm)
Vertical weight (30 nm)
Horizontal weight (15.5 nm)
(19mm)
X-Height (75 nm)
Width (as nos)
Horizontal Weight (15.5 nm)
Vertical Weight (33 nm)
Counterform Width (36 nm)
Curve Raised (1 nm)
(17.5 nm)
Height (77 nm)
X-Height (75 nm)
Width (as nos)
Horizontal Weight (15.5 nm)
Vertical Weight (26 nm)
Counterform Width (36 nm)
Curve Raised (1 nm)

Letter-form i Process

1

2

3

4

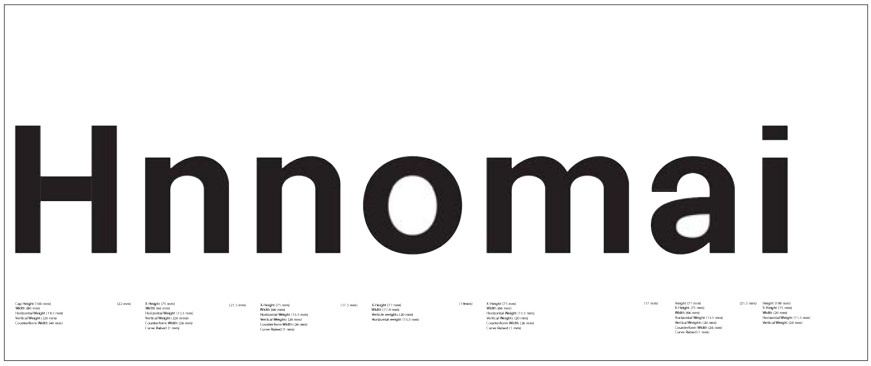


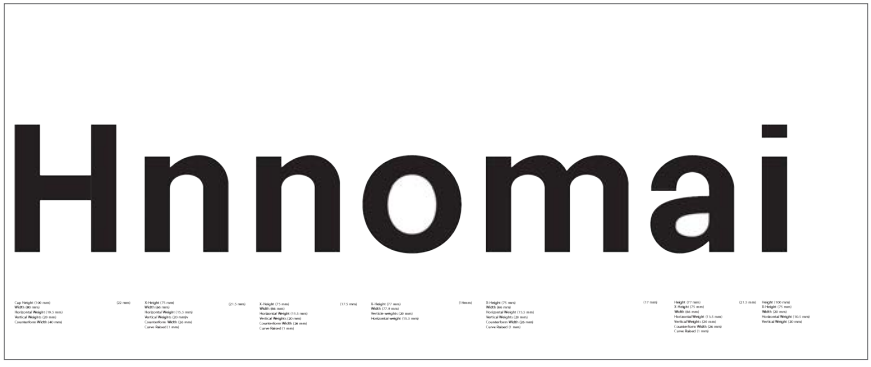


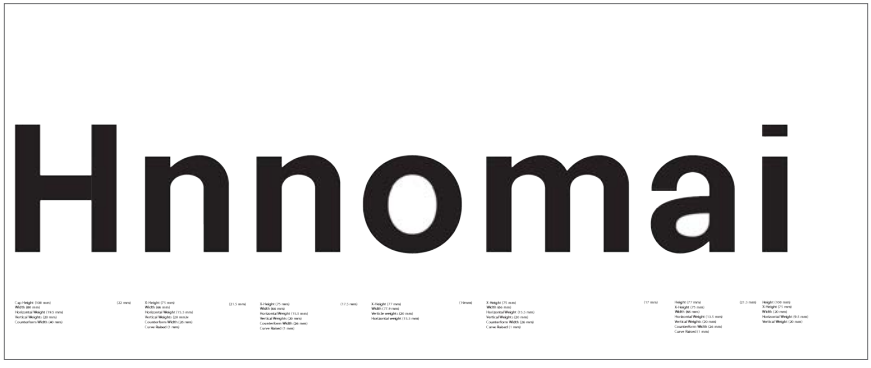




1. i created from stem of h. Horizontal weight set to 15.5mm.
2. Horizontal weight reduced to 14.5mm.
3. Horizontal weight reduced to 13.5mm.
4. Horizontal weight reduced to 12.5mm.







1

2. Horizontal weight reduced to 11.5mm.

3

3. Horizontal weight reduced to 10.5mm.

4

4. Horizontal weight reduced to 9.5mm.

Letter-form i Final

Horizontal weight of 13.5mm chosen. Kerning set to 21.5mm same as nn because they are both curves going into a straight vertical bar.

Hnnomai

Cap Height (100 mm)
Width (96 mm)
Horizontal **Weight** (19.2 mm)
Vertical **Weight** (20 mm)
Counterform **Width** (44 mm)

(2.2 mm)

H **Height** (99 mm)
Width (94 mm)
Horizontal **Weight** (19.2 mm)
Vertical **Weight** (20 mm)
Counterform **Width** (35 mm)
Curve Raised (1.1 mm)

(21.3 mm)

N **Height** (75 mm)
Width (94 mm)
Horizontal **Weight** (15.5 mm)
Vertical **Weight** (20 mm)
Counterform **Width** (44 mm)
Curve Raised (7 mm)

(12.3 mm)

N **Height** (77 mm)
Width (77.5 mm)
Vertical weight (20 mm)
Horizontal weight (15.5 mm)

(1 mm)

E **Height** (75 mm)
Width (94 mm)
Horizontal **Weight** (15.5 mm)
Vertical **Weight** (20 mm)
Counterform **Width** (35 mm)
Curve Raised (11 mm)

(17 mm)

Height (77 mm)
I Height (75 mm)
Width (94 mm)
Horizontal **Weight** (15.5 mm)
Vertical **Weight** (20 mm)
Counterform **Width** (34 mm)
Curve Raised (1 mm)

(21.3 mm)

Height (100 mm)
I Height (75 mm)
Width (94 mm)
Horizontal **Weight** (15.5 mm)
Vertical **Weight** (20 mm)

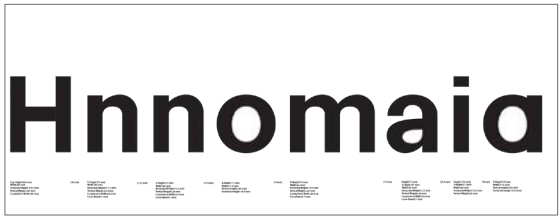
Letter-form g Process

1

2

3

4





1. Started with o and stem of h on top of right side of o.



2. Right point of outside o deleted to create half circle.
3. Adjusted inner oval left .5mm.



4. Added circle, scaled to touch left side of outer curve, and right side of the oval.







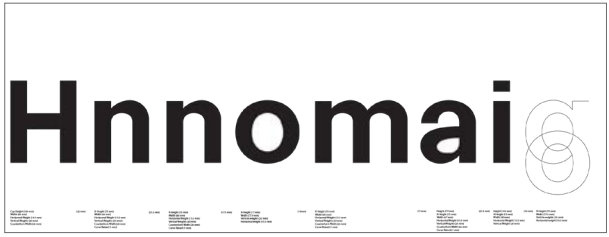
1	2.	Shifted circle down to touch bottom curve, and mirrored circle to touch top.
3	3.	Deleted bottom / left points of top circle, and top / left points of other circle.
4	4.	Deleted excess curve, and left side of stem.

Letter-form g Process

1

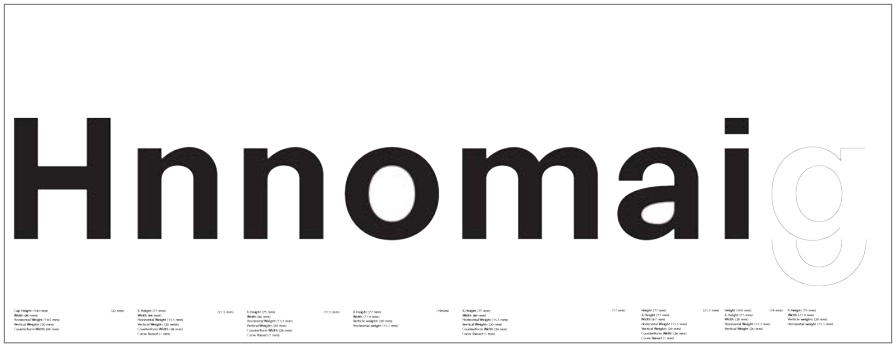


2



1. Added another o to center on bottom of stem.

2. Deleted stem except for top portion.







1

1. Deleted top points of bottom o.

2

2. Moved bottom curved over for alignment.

3

3. Connected top portion with the bottom and closed off curves.

Letter-form g Final

Added fill and adjusted bottom curves. Kerning set to 19mm, same as nn.


Hnnomaig

Letter-form t Process

1

2

3

4









1. Added stem of h and horizontal weight of g placed to match g stem height.

2. Divided horizontal weight into fifths and use one-fifth for left side and three-fifths for right side.

3. Used n top curve reflected upside down to create t bottom curve.

4. Adjusted bottom curve.





1 1. Adjusted top curve.

2 2. Adjusted both curves to match.

Letter-form t Final

Adjusted curves again.
Kerning set to 24mm.
Slightly larger than Hn
kerning.


Hnnomaigt

Imagination Final

Rearranged all
letter-forms with
proper kerning to spell
imagination.


imagination

nnnn onon Process

1 2

3 4

5 6





1. nnnn onon sketch translated digitally.
2. Leading minus 1mm.
3. Leading minus 2mm.
4. Leading minus 3mm.
5. Leading minus 4mm.
6. Leading minus 5mm.

















1 2

3 4

1. Leading minus 6mm.
2. Leading minus 7mm.
3. Leading minus 8mm.
4. Leading minus 9mm.

nnnn onon Process

1 2

3 4

5 6





1. Leading minus 10mm.



2. Leading minus 4mm chosen. onon shifted left .5mm.



3. onon shifted left 1mm.

4. onon shifted left 1.5mm.

5. onon shifted left 1mm chosen. nnnn onon shifted right .5mm.



6. nnnn onon shifted right 1mm.











1 2

3 4

1. nnnn onon shifted right 1.5mm.
2. nnnn onon shifted right 1mm chosen. Shifted up .5mm
3. nnnn onon shifted up 1mm.
4. nnnn onon shifted up 1.5mm.

nnnn onon Final

nnnn onon shifted up
1mm chosen.

nnnn
onon

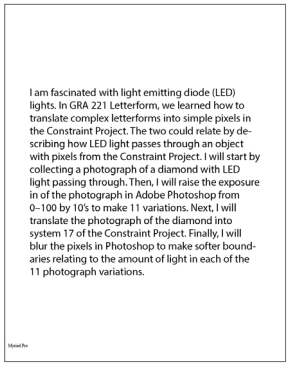
Paragraph Project

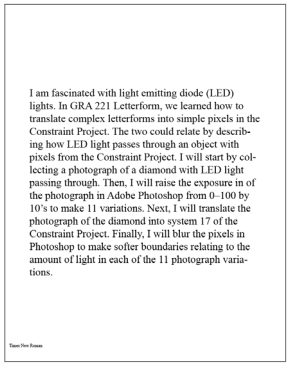
Paragraph Process

1 2

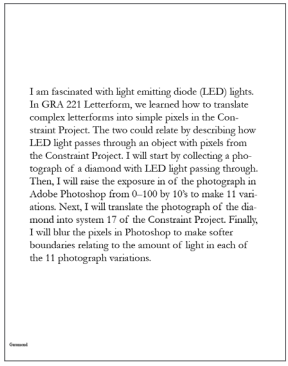
3 4

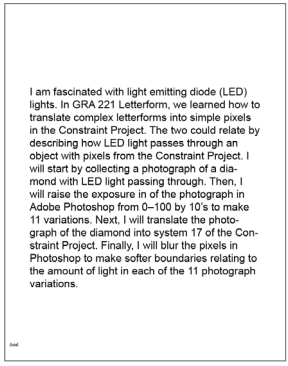
5 6

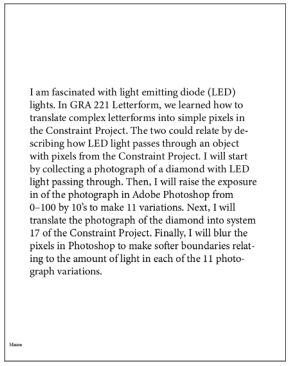


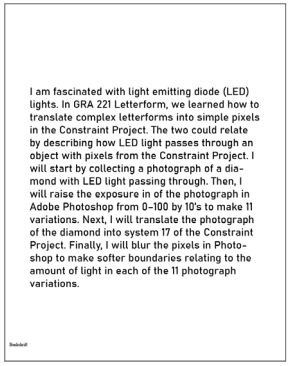


1. Typeface Myriad Pro tested.
2. Typeface Times New Roman tested.
3. Typeface Garamond tested.
4. Typeface Arial tested.
5. Typeface Minion tested.
6. Typeface Banhshrift tested.









I am fascinated with light emitting diode (LED) lights. In GRA 221 Letterform, we learned how to translate complex letterforms into simple pixels in the Constraint Project. The two could relate by describing how LED light passes through an object with pixels from the Constraint Project. I will start by collecting a photograph of a diamond with LED light passing through. Then, I will raise the exposure in of the photograph in Adobe Photoshop from 0–100 by 10's to make 11 variations. Next, I will translate the photograph of the diamond into system 17 of the Constraint Project. Finally, I will blur the pixels in Photoshop to make softer boundaries relating to the amount of light in each of the 11 photograph variations.

Baskerville

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Gill Sans

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Rockwell

I am fascinated with light emitting diode (LED) lights. In GRA 221 Letterform, we learned how to translate complex letterforms into simple pixels in the Constraint Project. The two could relate by describing how LED light passes through an object with pixels from the Constraint Project. I will start by collecting a photograph of a diamond with LED light passing through. Then, I will raise the exposure in of the photograph in Adobe Photoshop from 0–100 by 10's to make 11 variations. Next, I will translate the photograph of the diamond into system 17 of the Constraint Project. Finally, I will blur the pixels in Photoshop to make softer boundaries relating to the amount of light in each of the 11 photograph variations.

Georgia

1 2

3 4

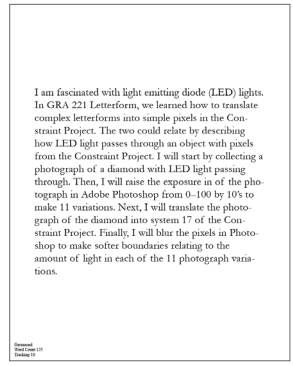
1. Typeface Baskerville tested.
2. Typeface Gill Sans tested.
3. Typeface Rockwell tested.
4. Typeface Georgia tested.

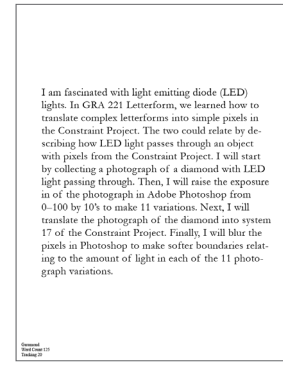
Paragraph Process

1 2

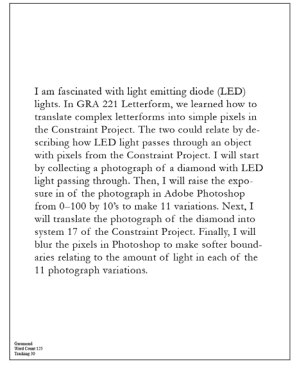
3 4

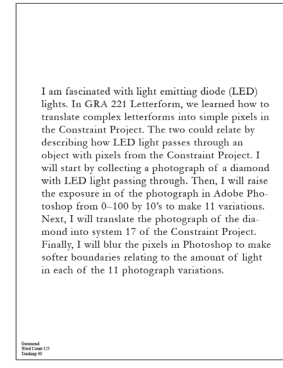
5 6

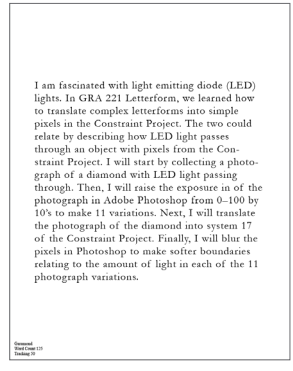


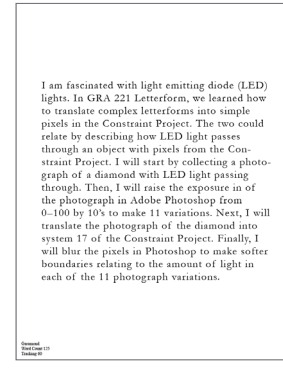


1. Wordcount set to 125 and tracking to 10.
2. Tracking set to 20.
3. Tracking set to 30.
4. Tracking set to 40.
5. Tracking set to 50.
6. Tracking set to 60.









I am fascinated with light emitting diode (LED) lights. In GRA 221 Letterform, we learned how to translate complex letterforms into simple pixels in the Constraint Project. The two could relate by describing how LED light passes through an object with pixels from the Constraint Project. I will start by collecting a photograph of a diamond with LED light passing through. Then, I will raise the exposure in of the photograph in Adobe Photoshop from 0–100 by 10's to make 11 variations. Next, I will translate the photograph of the diamond into system 17 of the Constraint Project. Finally, I will blur the pixels in Photoshop to make softer boundaries relating to the amount of light in each of the 11 photograph variations.

Garamond
Word Count 125
Tracking 70

I am fascinated with light emitting diode (LED) lights. In GRA 221 Letterform, we learned how to translate complex letterforms into simple pixels in the Constraint Project. The two could relate by describing how LED light passes through an object with pixels from the Constraint Project. I will start by collecting a photograph of a diamond with LED light passing through. Then, I will raise the exposure in of the photograph in Adobe Photoshop from 0–100 by 10's to make 11 variations. Next, I will translate the photograph of the diamond into system 17 of the Constraint Project. Finally, I will blur the pixels in Photoshop to make softer boundaries relating to the amount of light in each of the 11 photograph variations.

Garamond
Word Count 125
Tracking 80

I am fascinated with light emitting diode (LED) lights. In GRA 221 Letterform, we learned how to translate complex letterforms into simple pixels in the Constraint Project. The two could relate by describing how LED light passes through an object with pixels from the Constraint Project. I will start by collecting a photograph of a diamond with LED light passing through. Then, I will raise the exposure in of the photograph in Adobe Photoshop from 0–100 by 10's to make 11 variations. Next, I will translate the photograph of the diamond into system 17 of the Constraint Project. Finally, I will blur the pixels in Photoshop to make softer boundaries relating to the amount of light in each of the 11 photograph variations.

Garamond
Word Count 125
Tracking 90

I am fascinated with light emitting diode (LED) lights. In GRA 221 Letterform, we learned how to translate complex letterforms into simple pixels in the Constraint Project. The two could relate by describing how LED light passes through an object with pixels from the Constraint Project. I will start by collecting a photograph of a diamond with LED light passing through. Then, I will raise the exposure in of the photograph in Adobe Photoshop from 0–100 by 10's to make 11 variations. Next, I will translate the photograph of the diamond into system 17 of the Constraint Project. Finally, I will blur the pixels in Photoshop to make softer boundaries relating to the amount of light in each of the 11 photograph variations.

Garamond
Word Count 125
Tracking 100

1 2

3 4

1. Tracking set to 70.
2. Tracking set to 80.
3. Tracking set to 90.
4. Tracking set to 100.

Kerning Final

Kerning adjusted for each necessary letter spacing.

I am fascinated with light emitting diode (LED) lights. In GRA 221 Letterform, we learned how to translate complex letterforms into simple pixels in the Constraint Project. The two could relate by describing how LED light passes through an object with pixels from the Constraint Project. I will start by collecting a photograph of a diamond with LED light passing through. Then, I will raise the exposure in of the photograph in Adobe Photoshop from 0–100 by 10's to make 11 variations. Next, I will translate the photograph of the diamond into system 17 of the Constraint Project. Finally, I will blur the pixels in Photoshop to make softer boundaries relating to the amount of light in each of the 11 photograph

Garamond
Word Count 125
Tracking 20

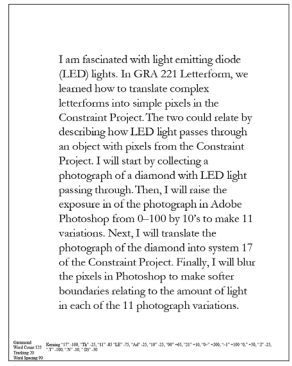
Kerning "17" -100, "Th" -25, "11" -85 "LE" -75, "Ad" -25, "10" -25, "00" +65, "21" +10, "0–" +200, "–1" +100 "0," +50, ".I" -25, ".T" -100, ".N" -10, " D)" -50

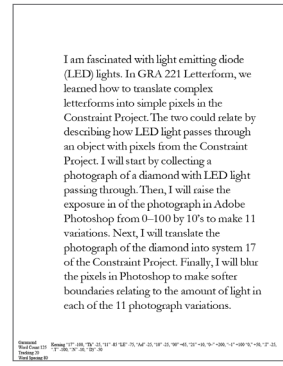
Paragraph Process

1 2

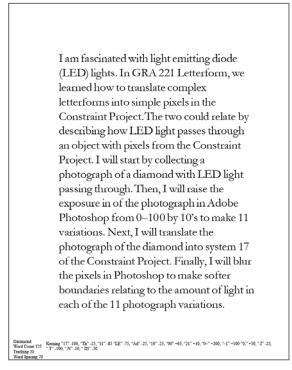
3 4

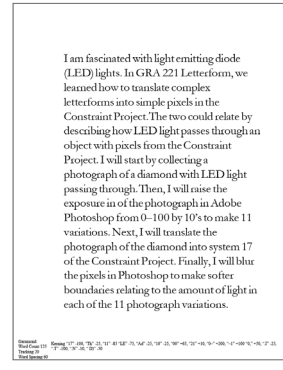
5 6

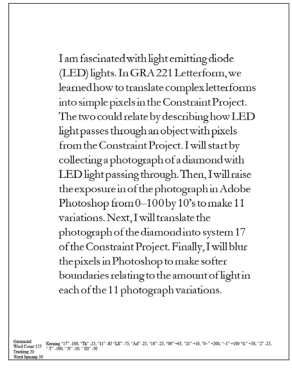




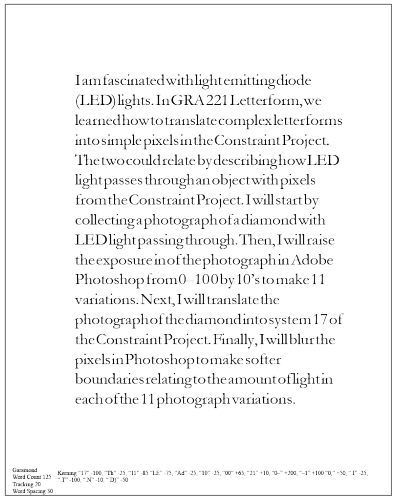
1. Word spacing set to 90.
2. Word spacing set to 80.
3. Word spacing set to 70.
4. Word spacing set to 60.
5. Word spacing set to 50.
6. Word spacing set to 40.

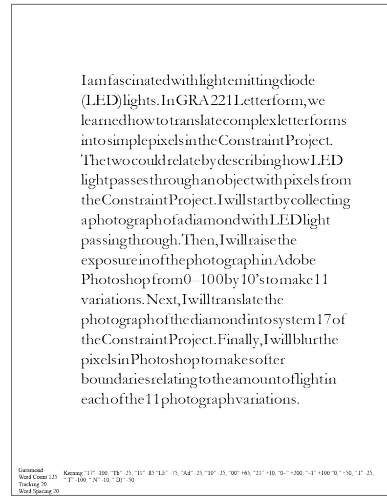


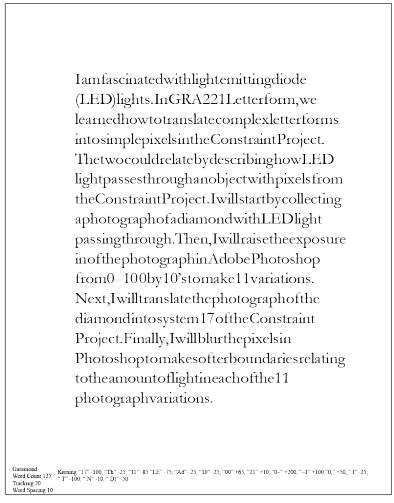


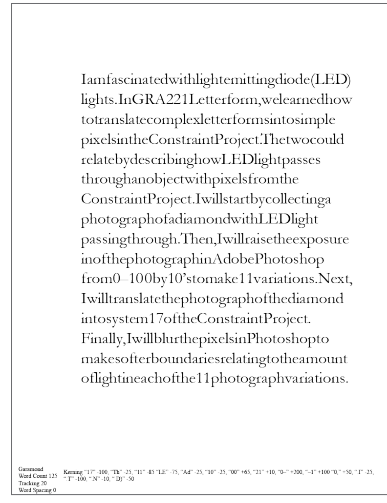












1 2

3 4

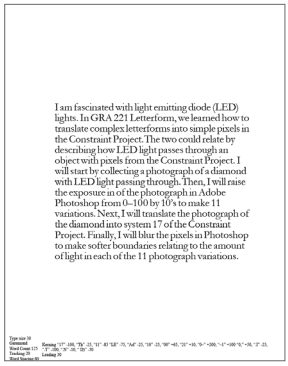
1. Word spacing set to 30.
2. Word spacing set to 20.
3. Word spacing set to 10.
4. Word spacing set to 0.

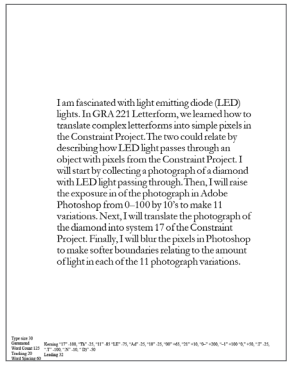
Paragraph Process

1 2

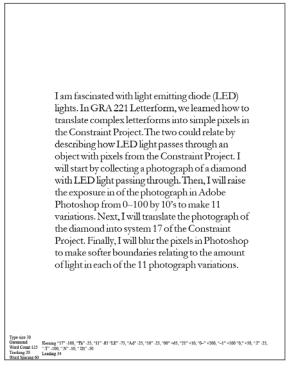
3 4

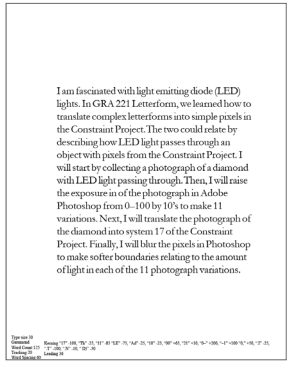
5 6

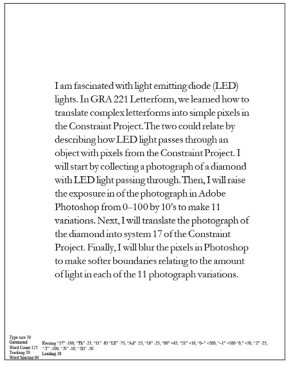


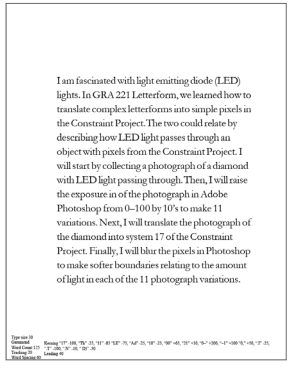


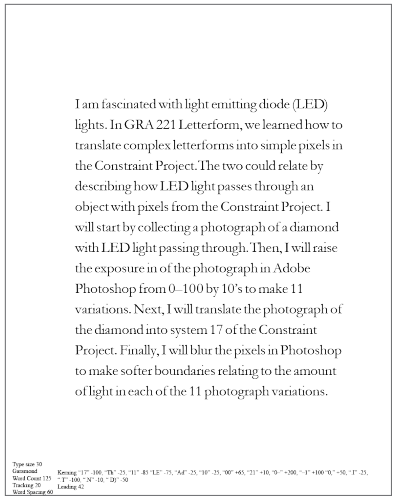
1. Leading set to 30.
2. Leading set to 32.
3. Leading set to 34.
4. Leading set to 36.
5. Leading set to 38.
6. Leading set to 40.

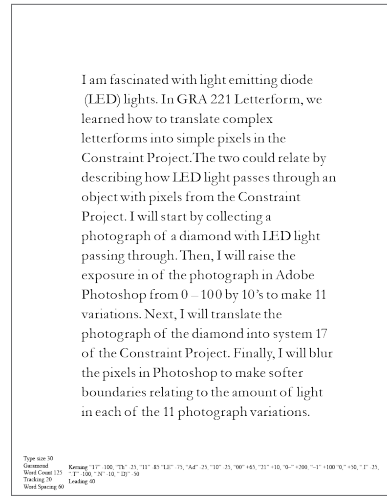


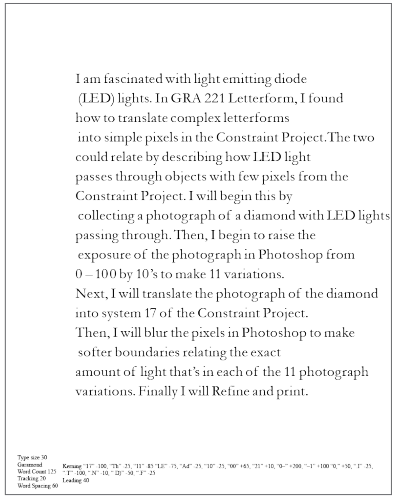


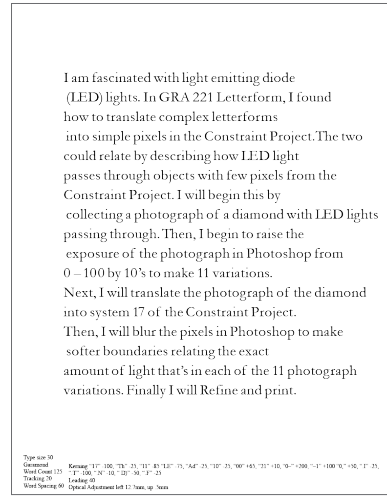












1 2

3 4

1. Leading set to 42.
2. Leading of 40 chosen.
3. Rag applied.
4. Optical adjustment left 12.7mm, up 5mm.

Paragraph Final

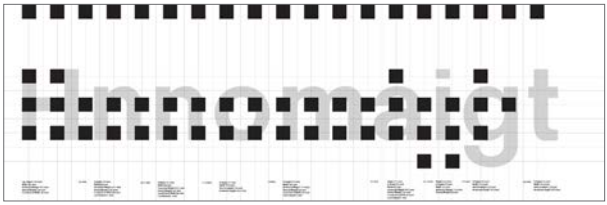
Kerning and rag
adjusted for final.

I am fascinated with light emitting diode (LED) lights. In GRA 221 Letterform, I found how to translate complex letterforms into simple pixels in the Constraint Project. The two could relate by describing how LED light passes through objects with few pixels from the Constraint Project. I will begin this by collecting a photograph of a diamond with LED lights passing through. Then, I begin to raise the exposure of the photograph in Photoshop from 0 – 100 by 10's to make 11 variations.
Next, I will translate the photograph of the diamond into system 17 of the Constraint Project.
Then, I will blur the pixels in Photoshop to make softer boundaries relating the exact amount of light that's in each of the 11 photograph variations. Finally I will Refine and print.

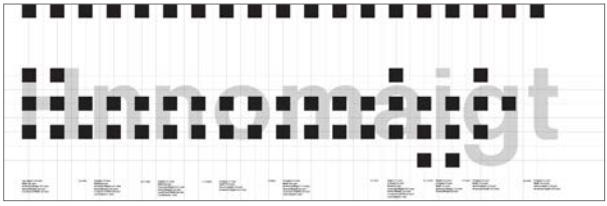
Constraint Project

Constraint Process

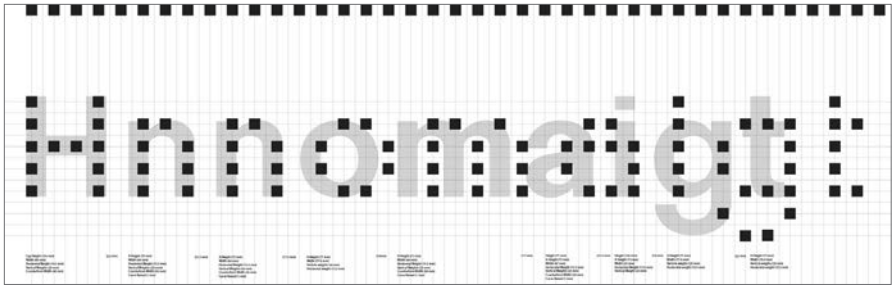
1

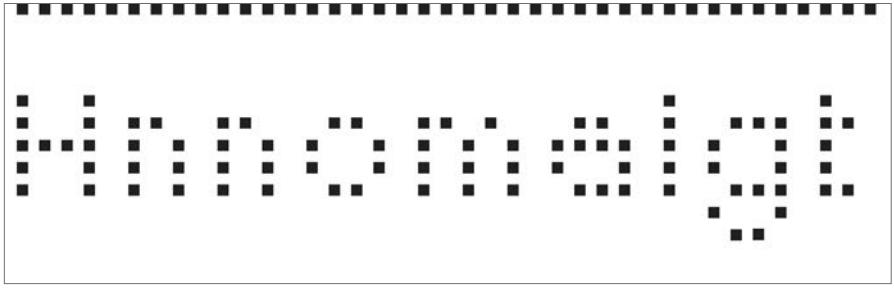


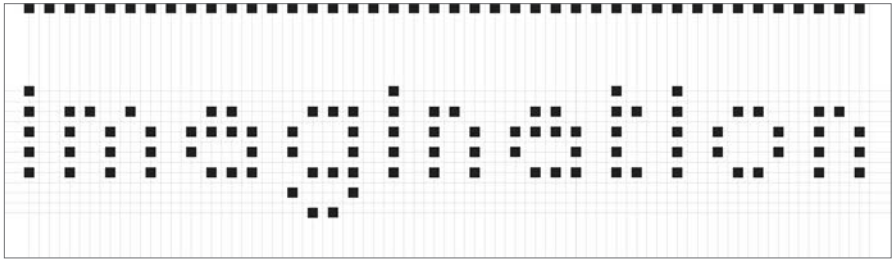
2



1. Constraint System 5
2. Adjusted spacing







1 1. System 9 created

2 2. Removed grid and adjusted spacing.

3 3. Rearranged to spell imagination.

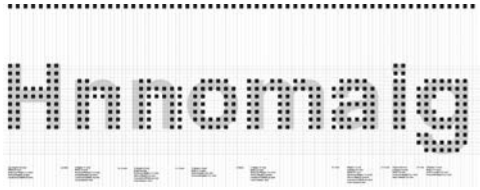
Constraint process

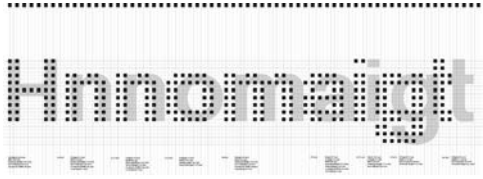
1

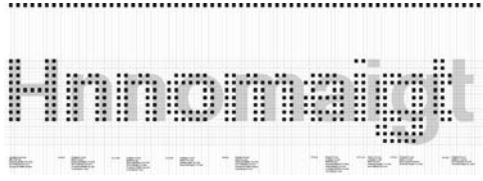
2

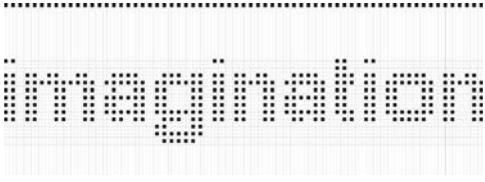
3

4









1. System 16 constraint created.
2. Added t.
3. Adjusted spacing
4. Rearranged to spell imagination.









1 2

3 4

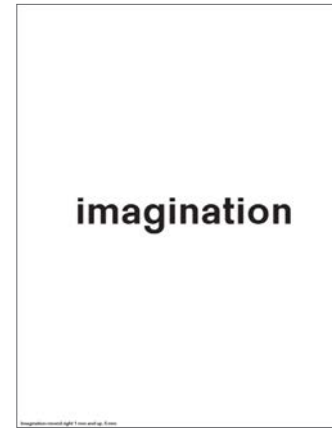
1. imagination created from letter-forms.
2. imagination moved right .5mm.
3. imagination moved right 1mm.
4. imagination moved right 1.5mm.

imagination process

1

2

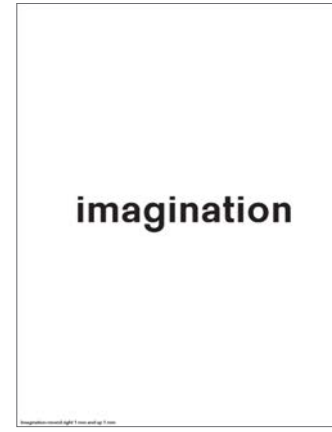
3

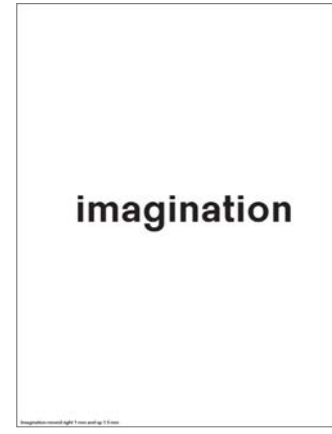


1. imagination moved right 1mm chosen. Moved up .5mm

2. imagination moved up 1mm.

3. imagination moved up 1.5mm.













1 2

3 4

1. imagination final
2. System 16 imagination final
3. System 9 imagination final.
4. System 5 imagination final

imagination Constraint Final

System 16, 9, and 5 constraint put together.

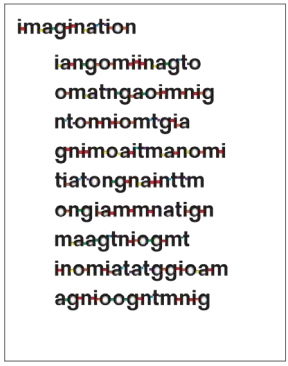

imagination
imagination

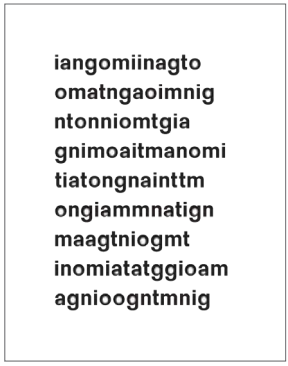
Paragraph Process

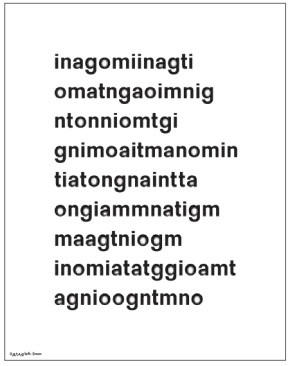
1 2

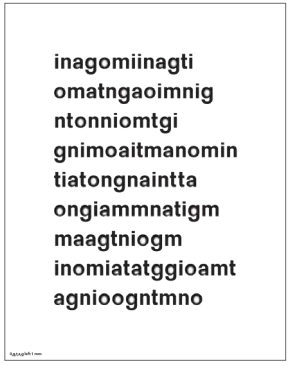
3 4

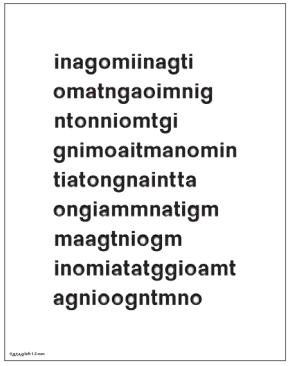
5 6

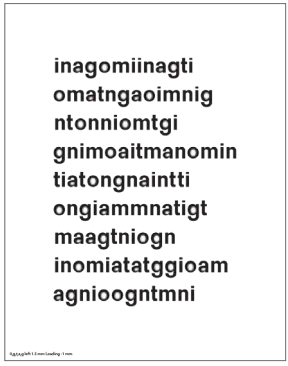




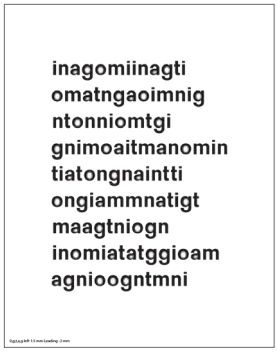


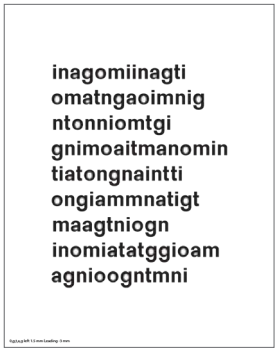


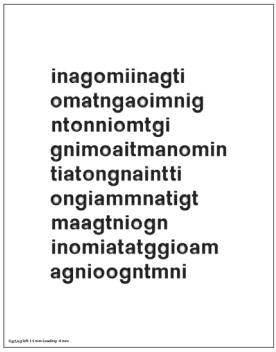


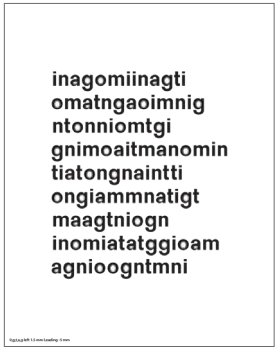


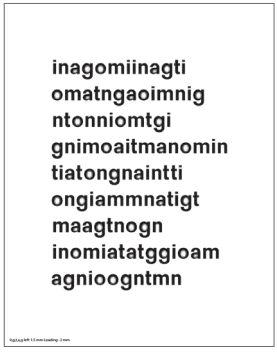
1. Letter spacing color coded to match imagination spacing.
2. Rag added and blocks removed.
3. o,g,t,a,g on left margin moved left .5mm for optical alignment.
4. o,g,t,a,g on left margin moved left 1mm
5. o,g,t,a,g on left margin moved left 1.5mm
6. o,g,t,a,g moved left 1.5mm chosen. Leading subtracted 1mm.

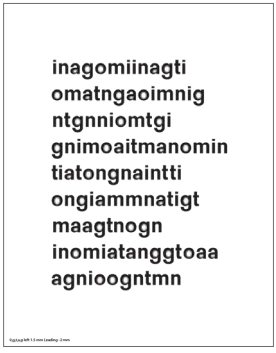












1 2 3

4 5 6

1. Leading subtracted 2mm.
2. Leading subtracted 3mm.
3. Leading subtracted 4mm.
4. Leading subtracted 5mm.
5. Leading subtracted 2mm chosen. Adjusted rag.
6. Adjusted rag

Paragraphs final

1 2

3 4

1. Regular paragraph final

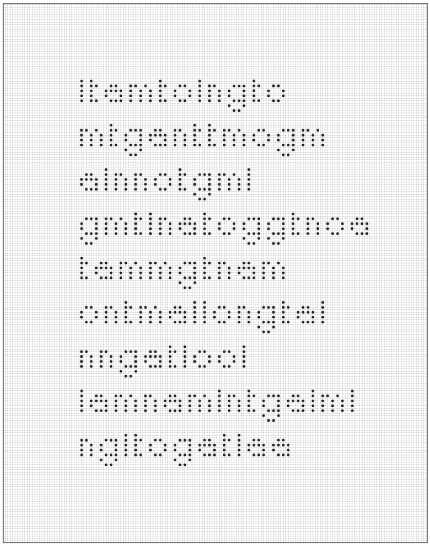
2. System 16 constraint paragraph final.

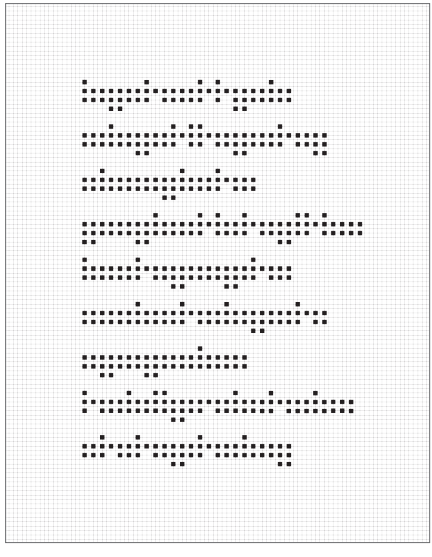
3. System 9 constraint paragraph final.

4. System 5 constraint paragraph final.

inagomiinagti
omatngaoimnig
ntgnniomtgi
gnimoaitmanomin
tiatongnaintti
ongiammnatigt
maagtnogn
inomiatanggtoaa
agnioogntmn







Design Drawing

GRA 220

Lines and Elipses

Vertical line drawing

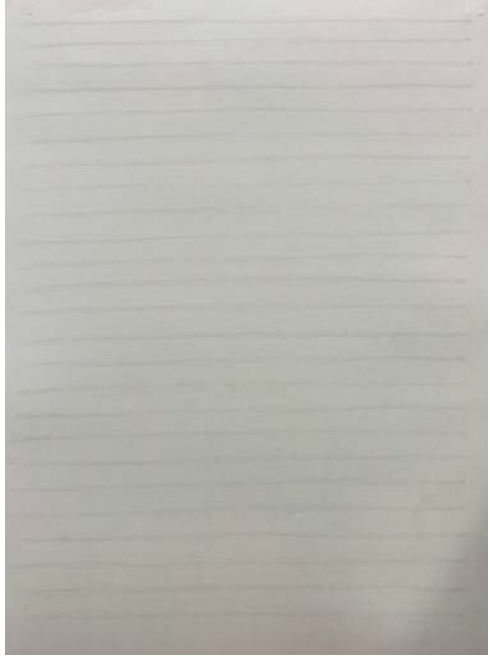
1

2

1. Horizontal line drawing practice no rulers.

2. Horizontal line drawing practice equal spacing.









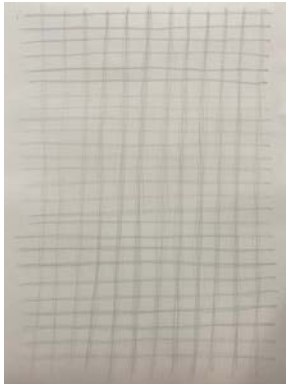
1 1. Horizontal line drawing practice

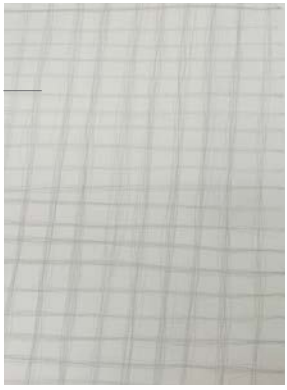
2 2. Horizontal line drawing final

Horizontal Line Drawing

1 2

3 4

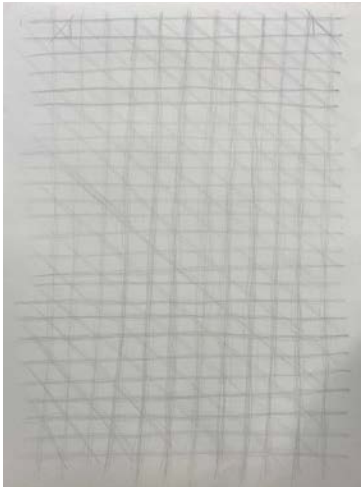
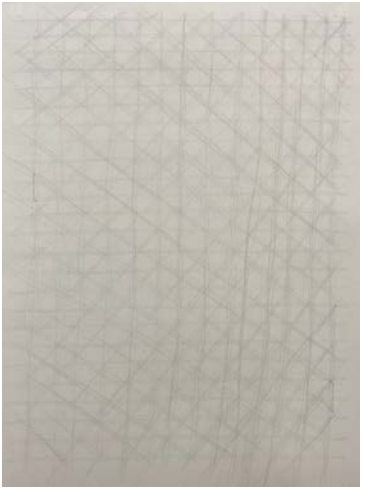
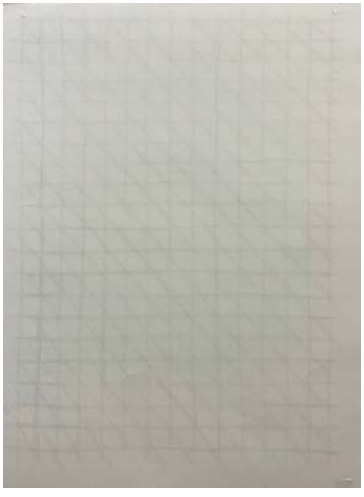








1. Horizontal line drawing practice. No rulers.
2. Horizontal line drawing practice.
3. Horizontal line drawing practice. Equal spacing.
4. Horizontal line drawing final.


1 2

3 4

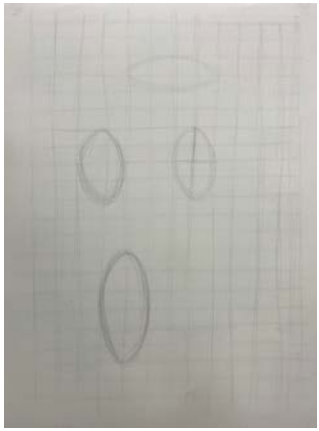
1. Diagonal drawing practice left to right. No rulers.
2. Diagonal drawing practice right to left.
3. Diagonal drawing final left to right.
4. Diagonal drawing final right to left.

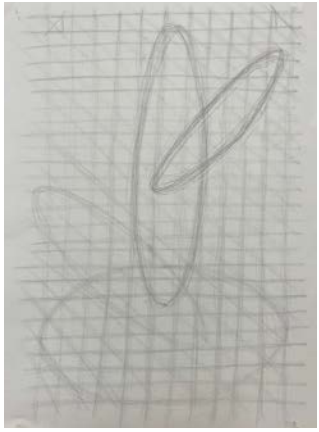
Ellipse Drawing

1

2

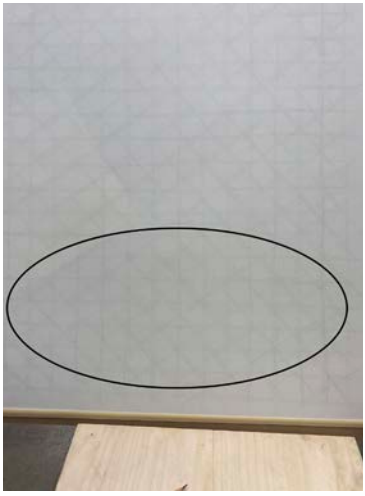
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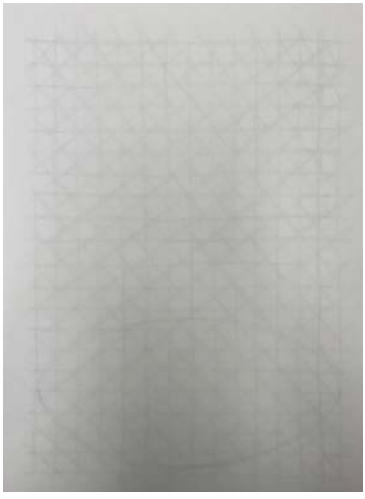




1. Ellipse drawing practice. No rulers.
2. Ellipse drawing practice.
3. Ellipse drawing practice alignment and balance.









1 2

3 4

1. Ellipse visualization guide.
2. Ellipse 1 first attempt.
3. Ellipse 1 second attempt.
4. Ellipse 1 third attempt.

Ellipse Drawing

1

2

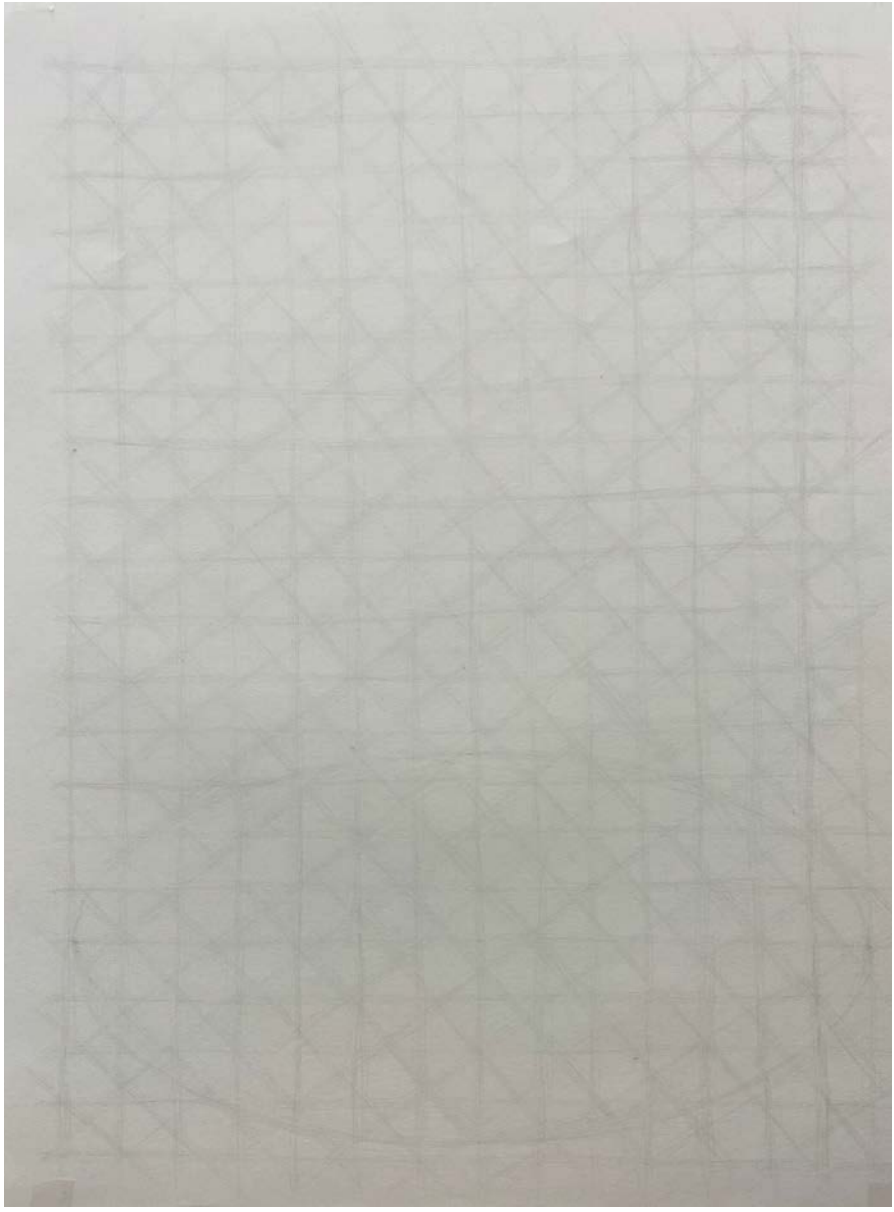
3







1. Ellipse 1 fourth attempt.
2. Ellipse 1 fifth attempt.
3. Ellipse 1 sixth attempt.



1. Ellipse I final

Ellipse Drawing

1 2

3 4

5 6

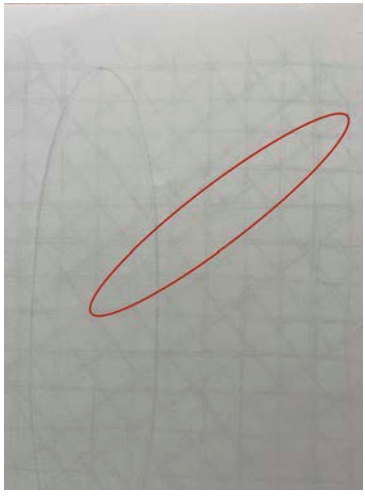
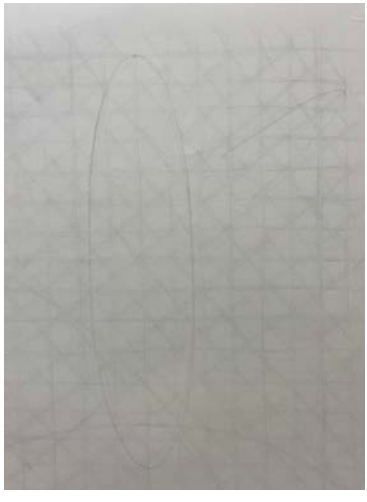







1. Ellipse 2 top right.
2. Ellipse 2 top left.
3. Ellipse 2 bottom portion
4. Ellipse 2 adjustments.
5. Ellipse 2 adjustments.
6. Ellipse 3 top portion.



1 2

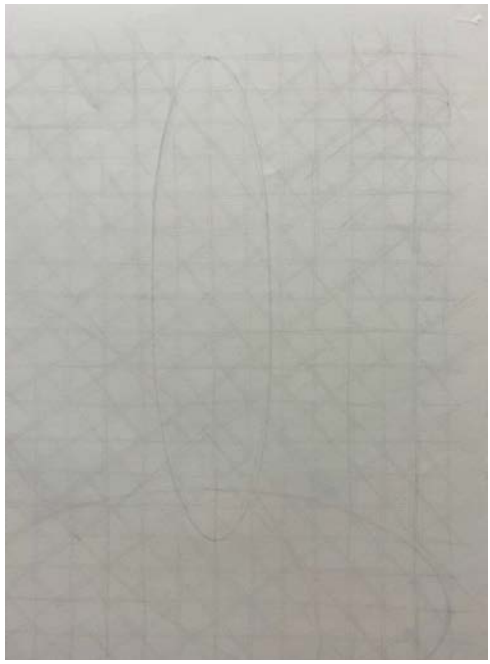
3 4

1. Ellipse 3 bottom portion.
2. Ellipse 3 adjustments.
3. Ellipse 4 visualization.
4. Ellipse 4 top portion.

Vertical line drawing

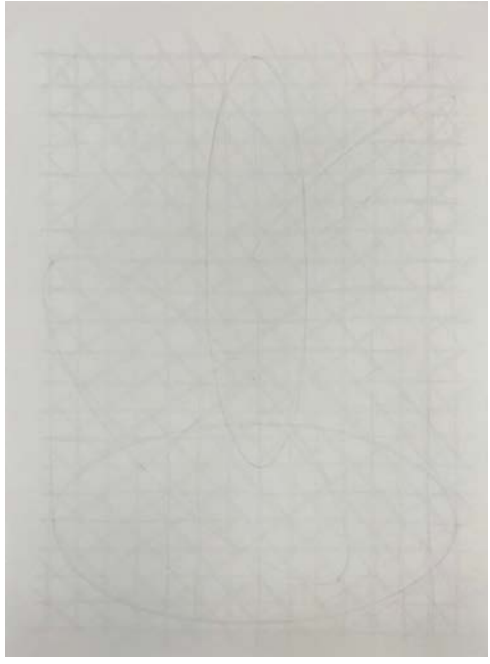
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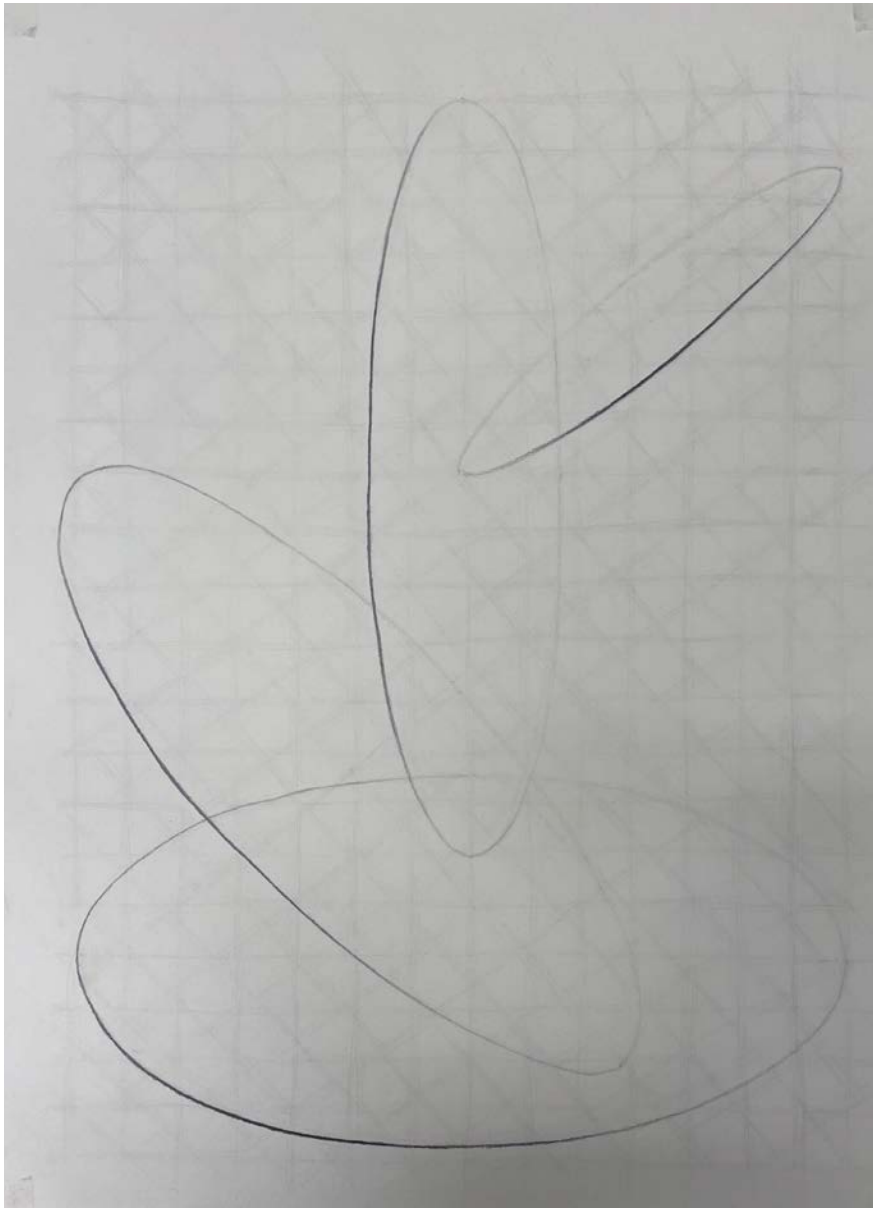
2



1. Ellipse 4 top adjustment.

2. Ellipse 4 bottom portion final.





1. Final ellipses with shadowing.

Plane

Plane Drawing

1

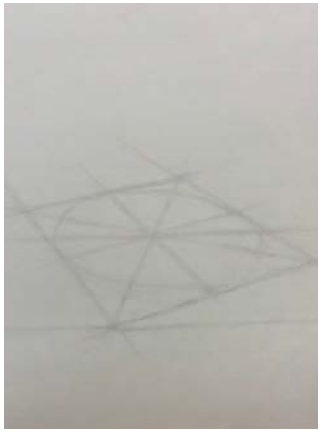
2

3

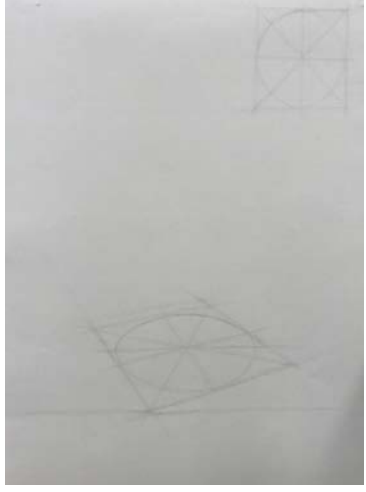




1. Plane drawing outline
2. Plane horizontal, vertical, and diagonal guides.
3. Plane ellipse attempt 1





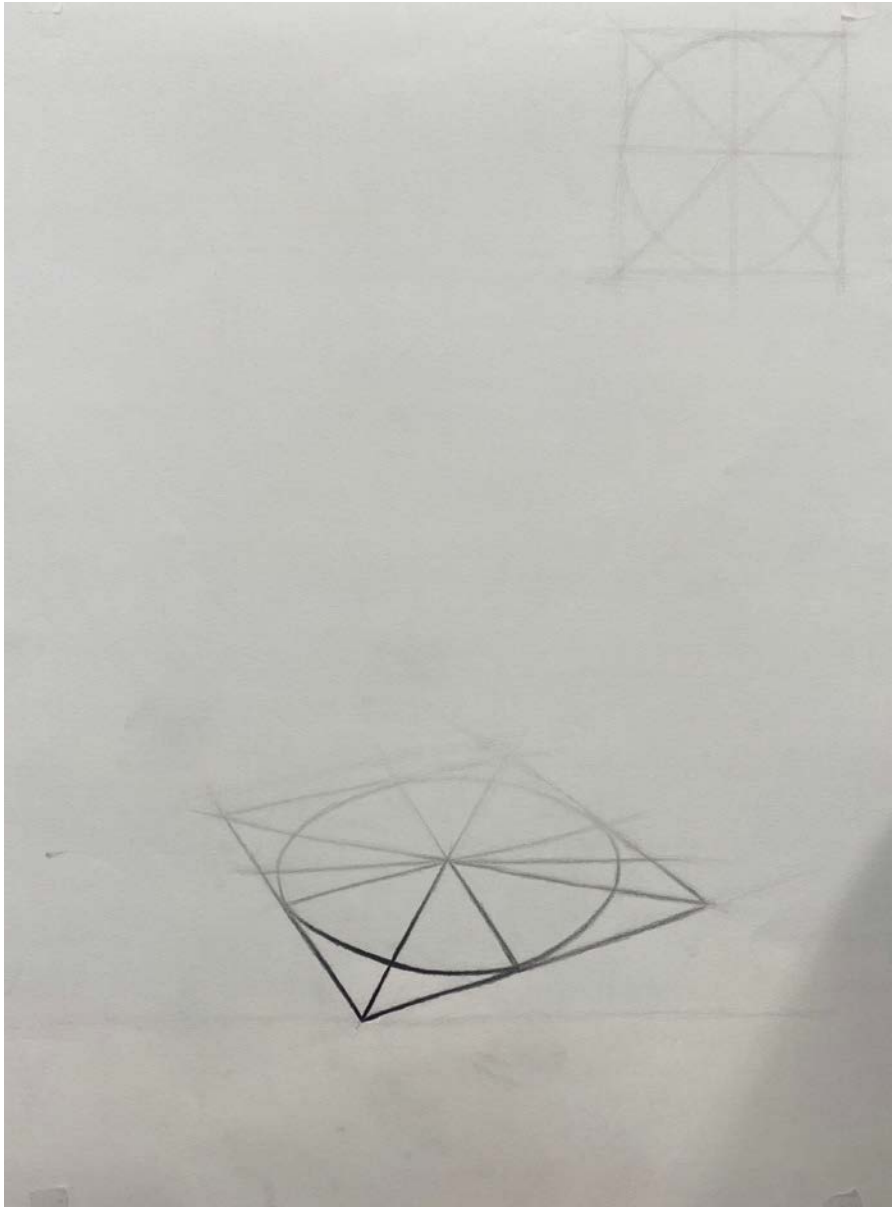
1 2

3 4

1. Plane ellipse attempt 2
2. Plane ellipse attempt 3
3. Plane ellipse adjustments
4. Plane ellipse curve adjustments.

Plane Final

Plane final with
shadowing.



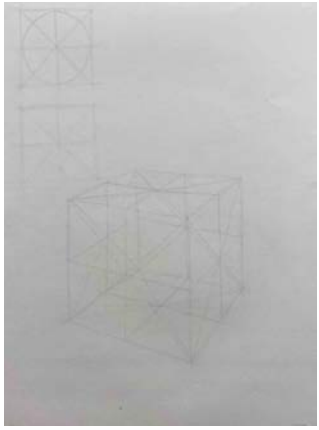
Cube

Cube Drawing

1

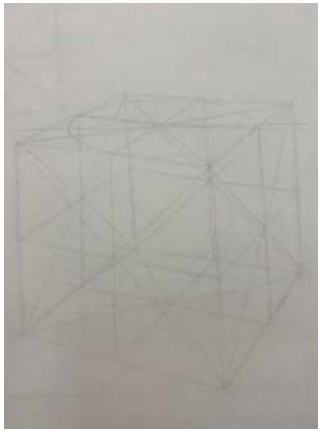
2

3

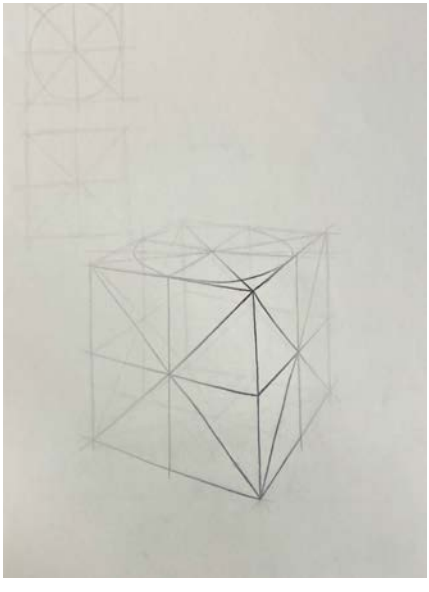




1. Cube drawing outline
2. Cube drawing with ellipse
3. Ellipse adjustments.





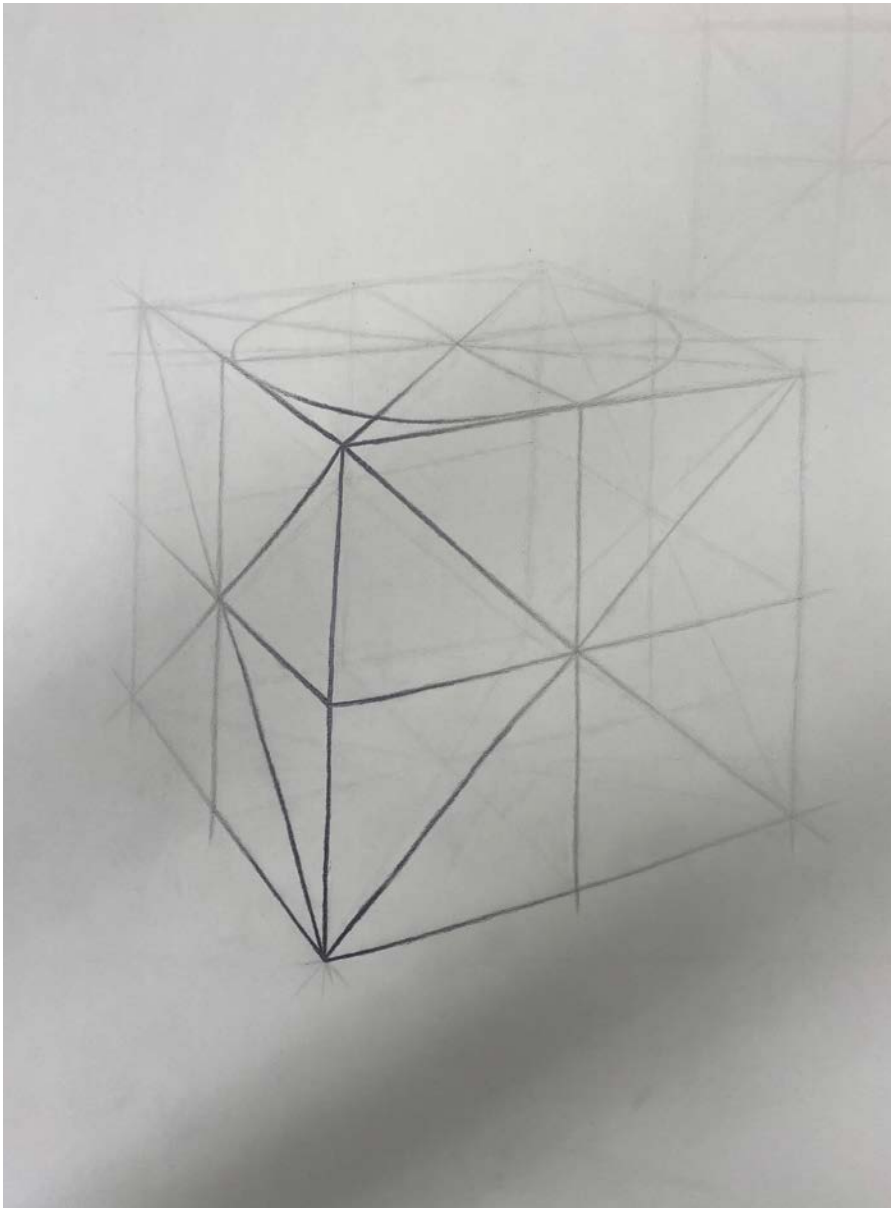


1 1. Cube with shadowing.

2 2. Shadowing adjustments.

Cube Final

Cube final with shadowing. Minor adjustments made.



Sphere

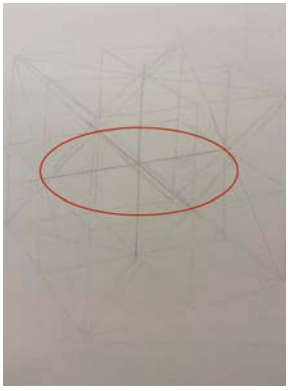
Sphere Drawing

1 2

3 4

5 6

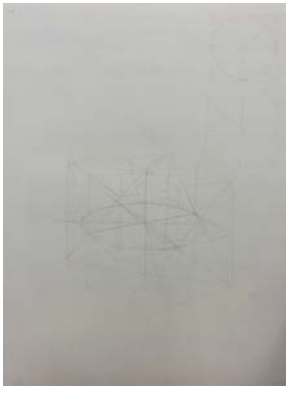




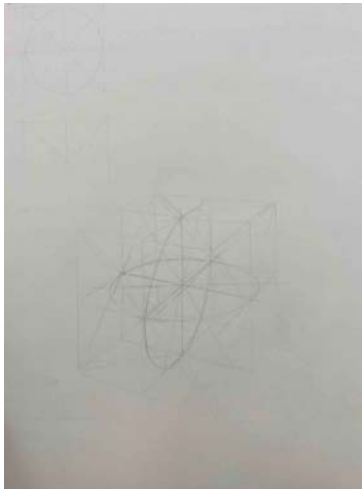
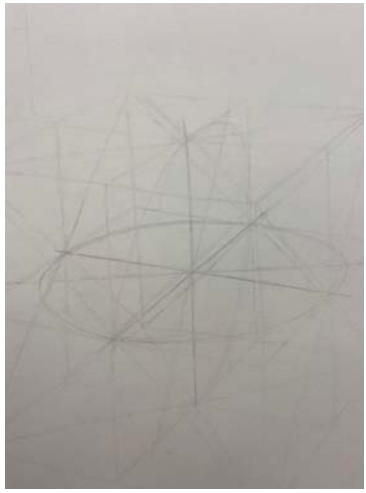
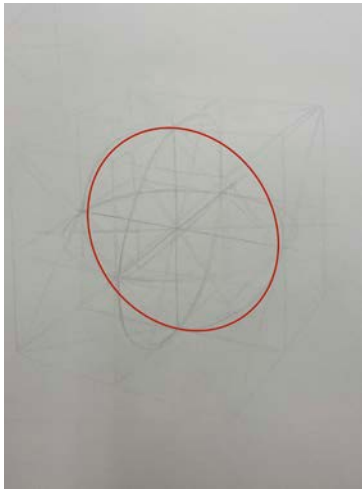
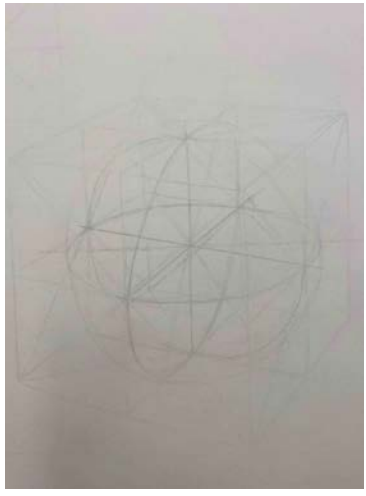








1. Cube and center plane created for sphere.
2. Ellipse 1 visualization.
3. Plane adjustment.
4. Left ellipse created.
5. Bottom right ellipse curve created.
6. Bottom left ellipse curve created.

1 2

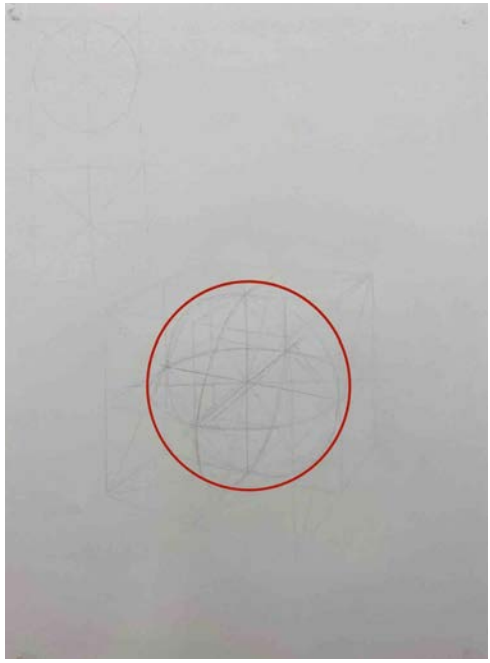
3 4

1. Plane 2 and ellipse 2 created.
2. Ellipse 2 adjusted.
3. Ellipse 3 visualized.
4. Plane 3 and ellipse 3 created.

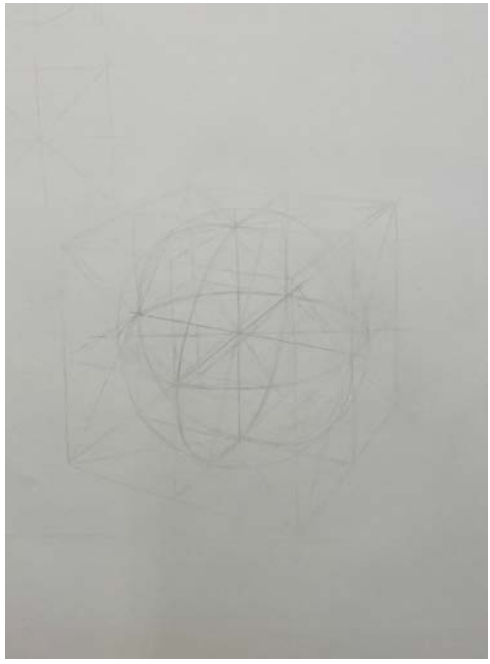
Sphere Drawing

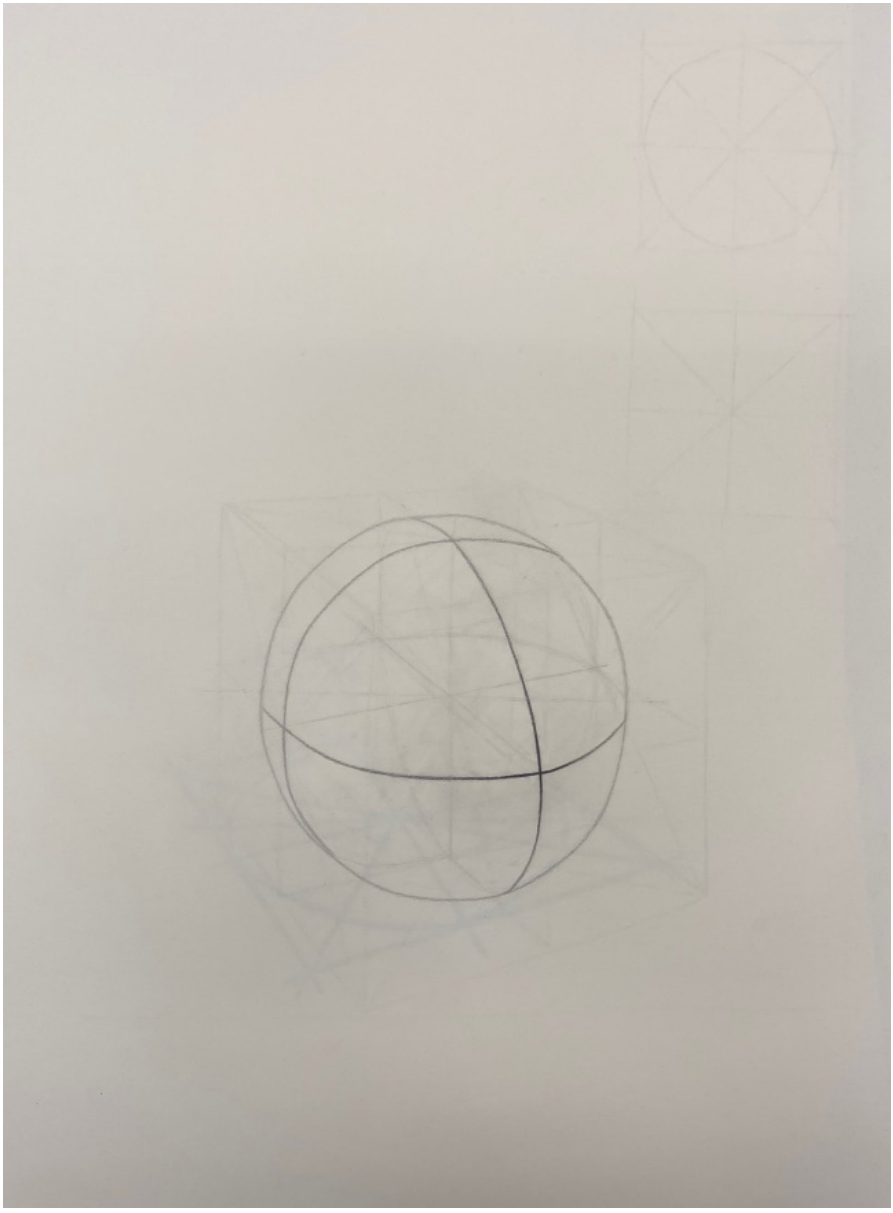
1

2



1. Ellipse 4 visualized.
2. Ellipse 4 created.





1. Sphere final with shadowing.

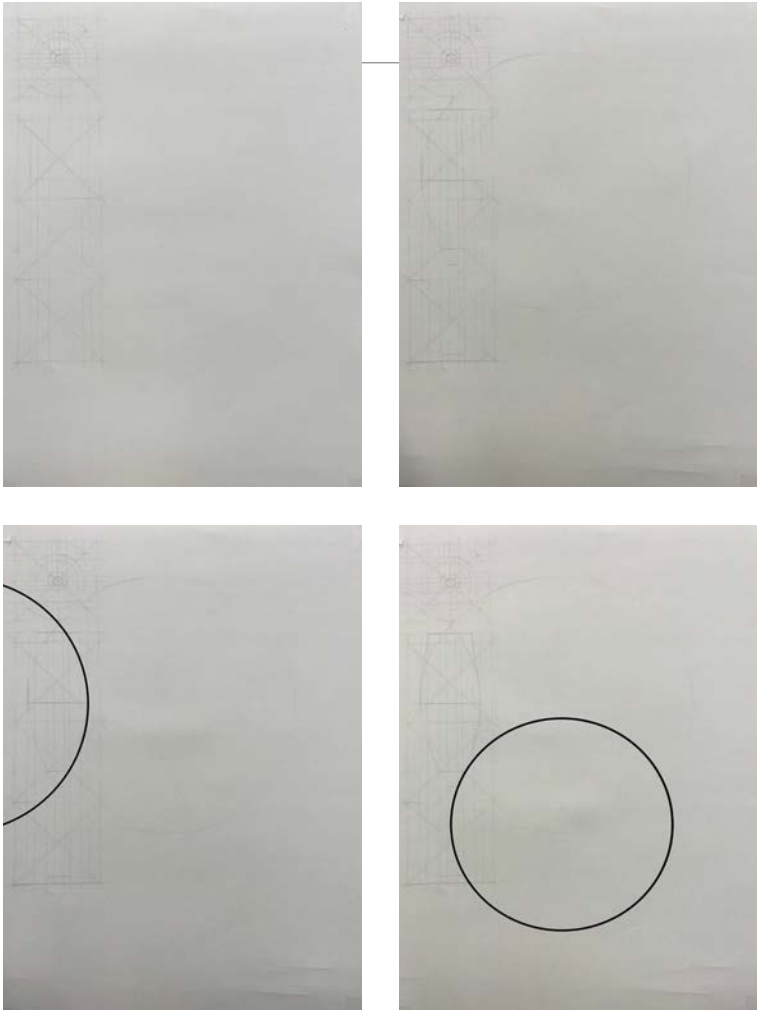
Complex Object

Complex Object Drawing

1



1. Complex object selected and placed in a perspective box for drawing.



1 2

3 4

1. Plan view and elevation view created.
2. Elevation view complex object curves created with circles.
3. Circle visualized.
4. Circles created and visualized.

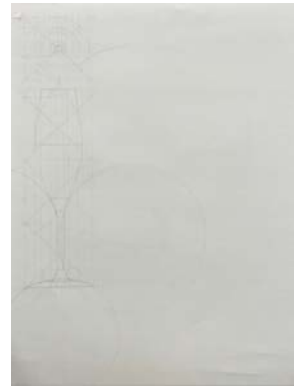
Complex Object Drawing

1 2

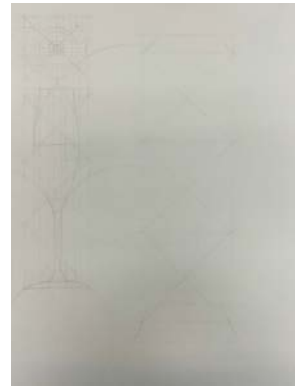
3 4

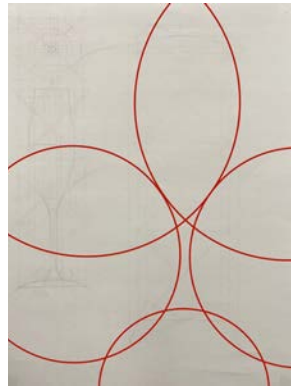
5 6

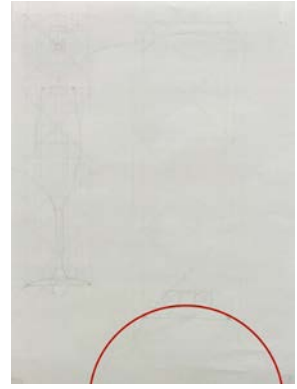




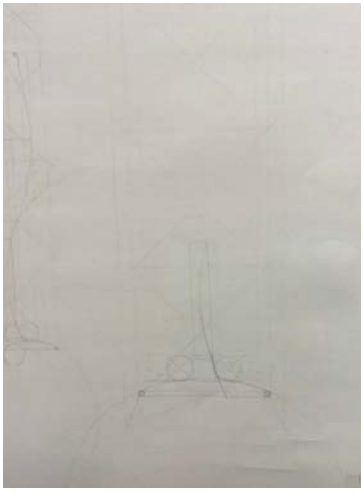
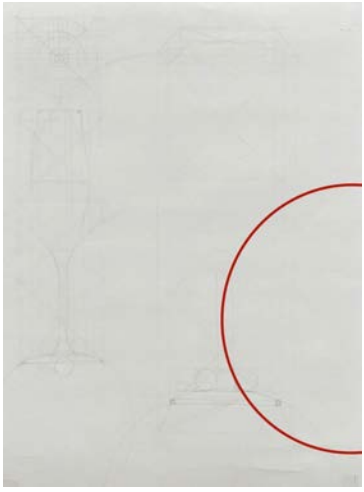
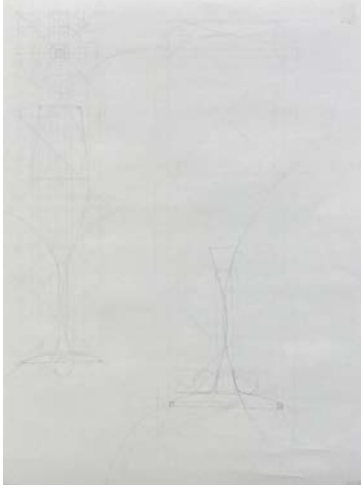
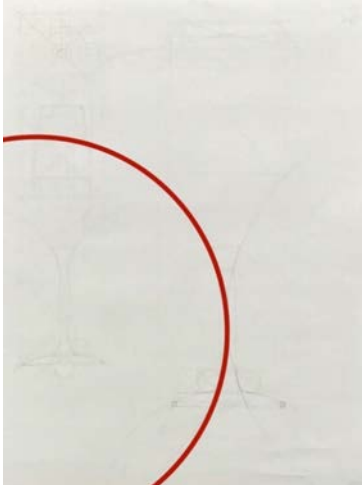








1. Elevation view circles and curves created.
2. Elevation view final
3. Elevation view close up and adjustments.
4. Complex object perspective box created.
5. Circle visualization.
6. Base of object circles created.

1 2

3 4

1. Connecting base and stem of object with circle.
2. Circle visualized.
3. Object stem created with circles.
4. Opposite side circle visualized.

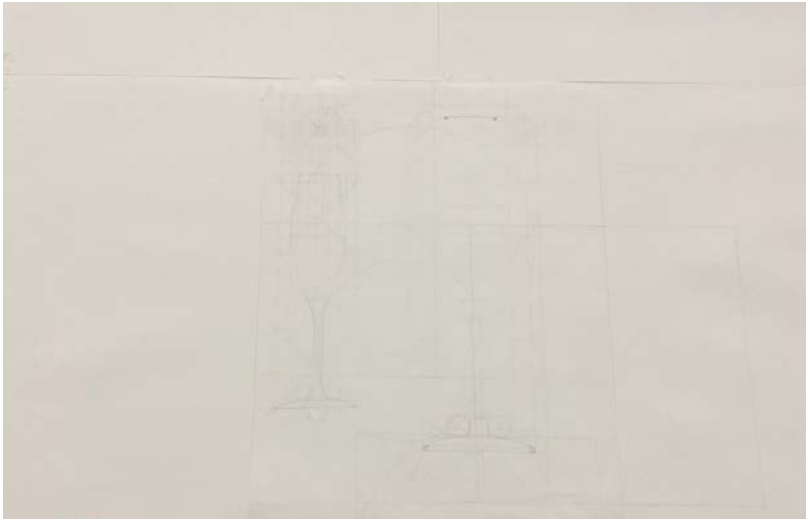
Complex Object Drawing

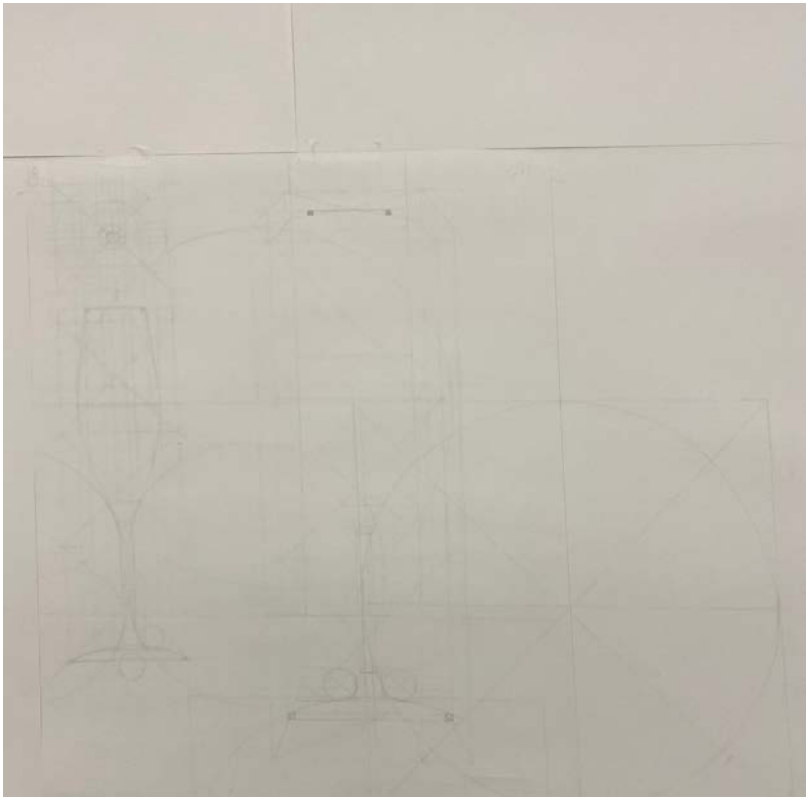
1

2

1. Top plane and circles created.

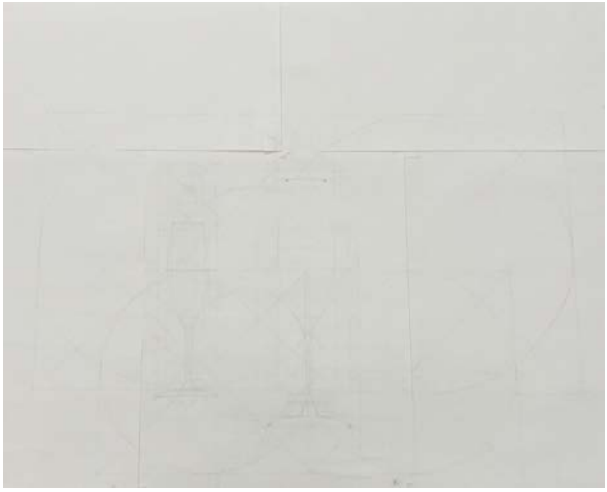
2. Center of object circles created.



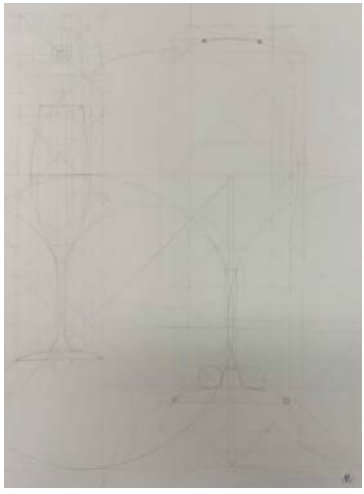


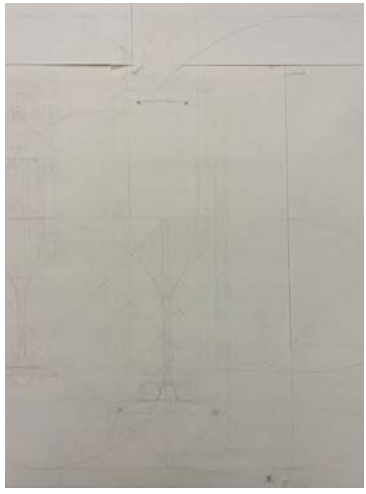
Complex Object Drawing

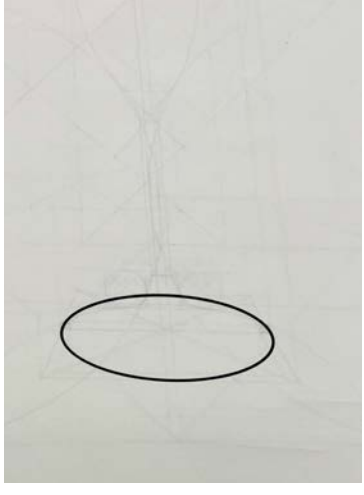
1

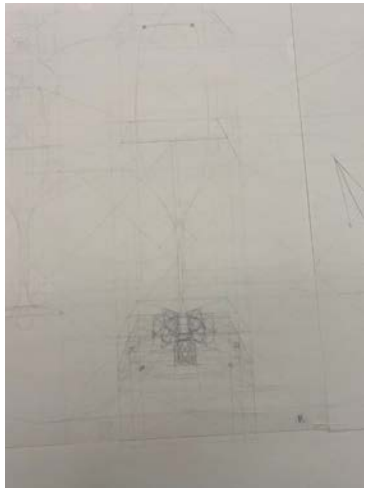


1. Upper half of object created with circles.









1 2

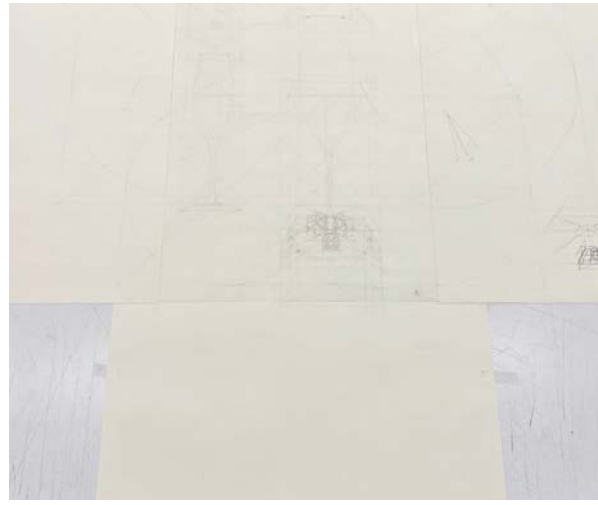
3 4

1. Connecting stem and upper part of object.
2. Upper half of object circles created.
3. Base ellipse visualized.
4. Base of object created in perspective.

Complex Object Drawing

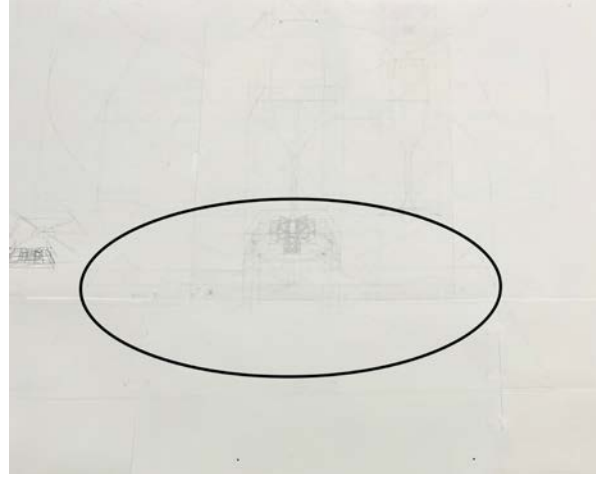
1

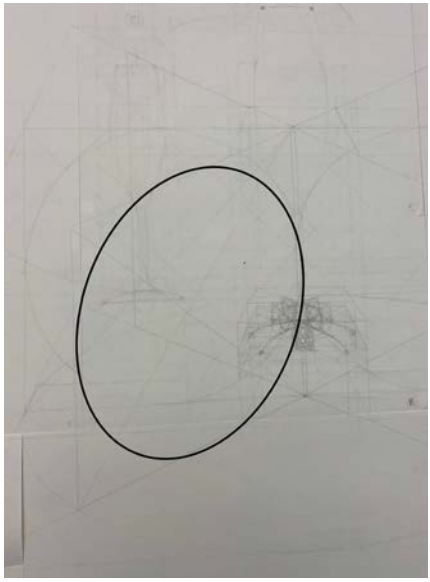
2

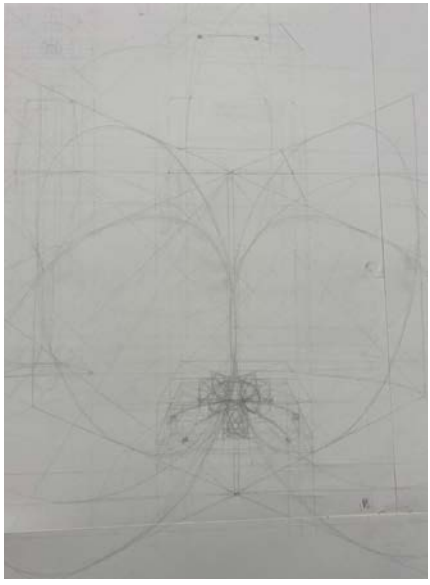


1. Base planes and circles created to make perspective.

2. Plane ellipse for base visualized.





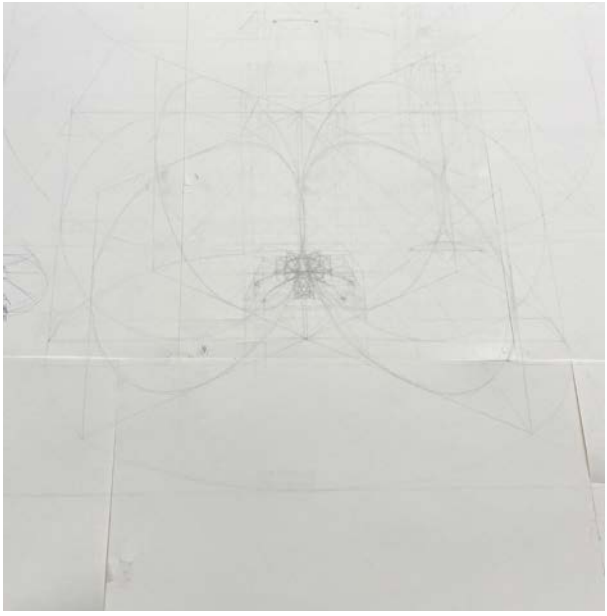


1 1. Plane ellipse visualized

2 2. Ellipses created to connect base and stem in perspective.

Complex Object Drawing

1



1. Connecting all curves.









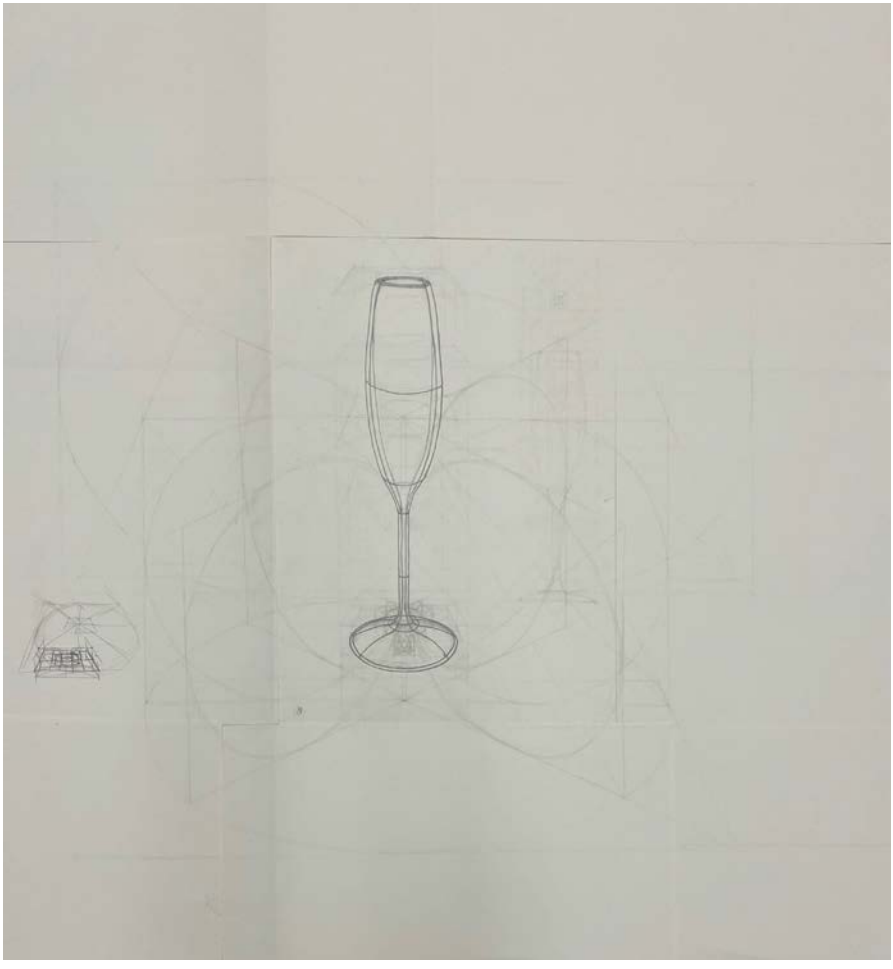
1 2

3 4

1. Darken lines and visualized bottom ellipse.
2. Adjust curves.
3. Adjust curves.
4. Adjust ellipses and perspectives.

Complex Object Final

Final adjustments and shadowing refinements.



Sketches

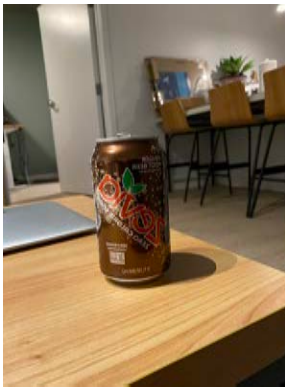
Perspective Drawings

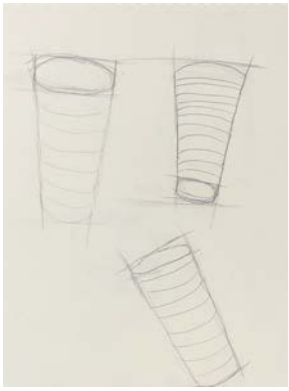
1 4

2 5

3 6

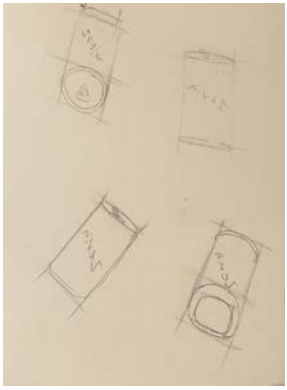








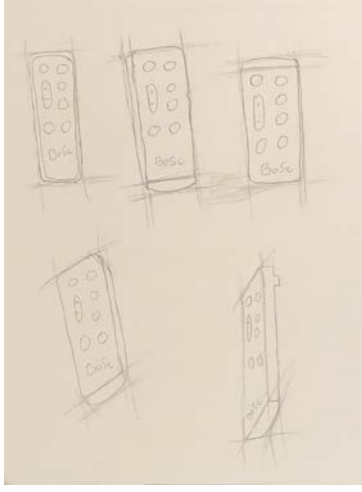


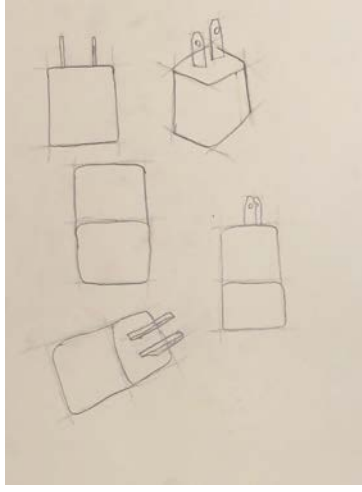


1. Glass cup object.
2. Glass cup drawing perspective 1-3.
3. Glass cup drawing perspective 4-5
4. Soda can object.
5. Soda can drawing perspective 1
6. Soda can drawing perspective 2-5









1 2

3 4

1. Remote object.
2. Remote drawing perspective 1-5.
3. Charger block object.
4. Charger block drawing perspective 1-5.

Perspective Drawings

1 4

2 5

3 6







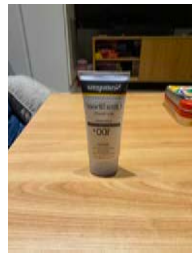
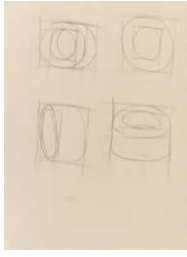




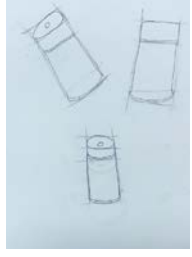


1. Phone object.
2. Phone drawing perspective 1-2.
3. Phone drawing perspective 3-5
4. Cologne object.
5. Cologne drawing perspective 1-3
6. Cologne drawing perspective 4-5








1 4 7

2 5 8

3 6 9

1. Duct tape object.
2. Duct tape drawing perspective 1-4.
3. Duct tape drawing perspective 5.
4. Pencil sharpener object.
5. Pencil sharpener drawing perspective 1-2.
6. Pencil sharpener drawing perspective 3-5.
7. Sunscreen object.
8. Sunscreen drawing perspective 1-3
9. Sunscreen drawing perspective 4-5.

Perspective Drawings

1 4

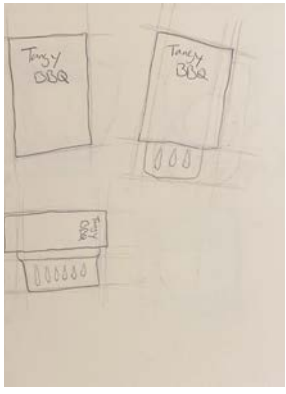
2 5

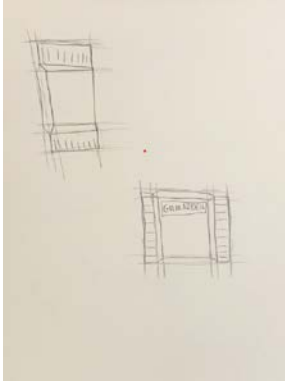
3 6

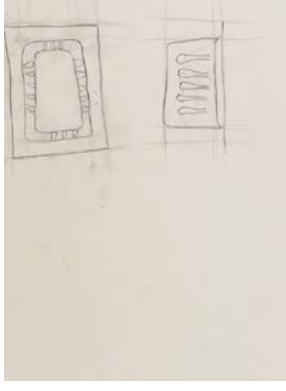








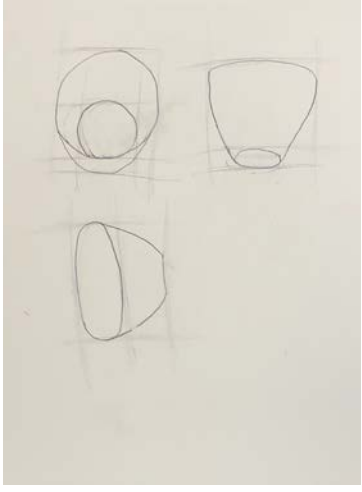


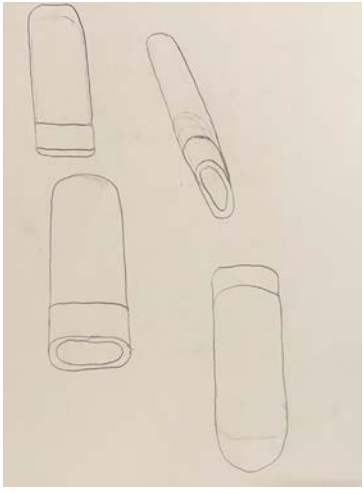


1. Chocolate candy object.
2. Chocolate candy drawing perspective 1-3.
3. Chocolate candy drawing perspective 4-5
4. BBQ sauce object.
5. BBQ sauce drawing perspective 1-3
6. BBQ sauce drawing perspective 4-5









1 3

2 4

1. Bowl object.
2. Bowl drawing perspective 1-3.
3. Tube object.
4. Tube drawing perspective 1-4

Visual Communication

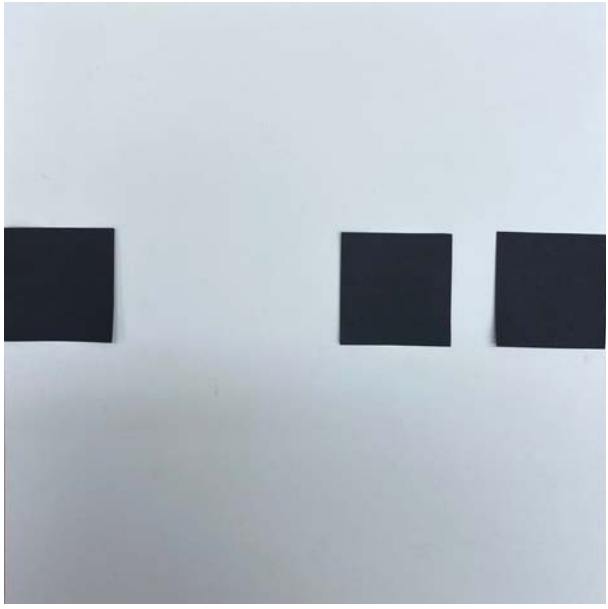
GRA 222

Dynamic and Static Composition

Static composition 1.

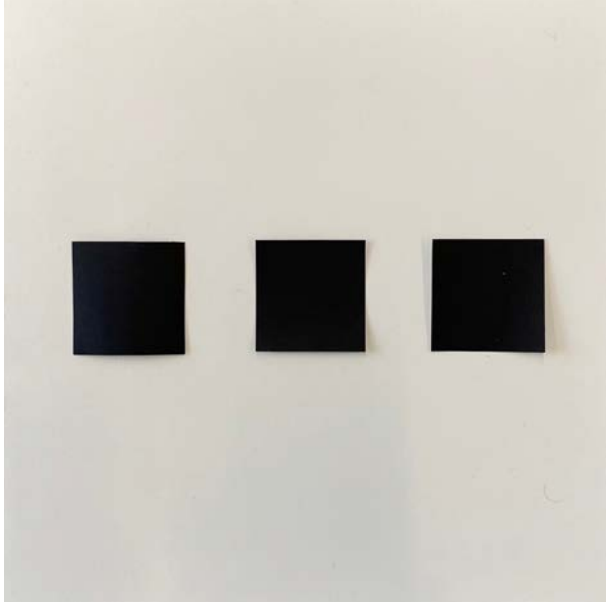
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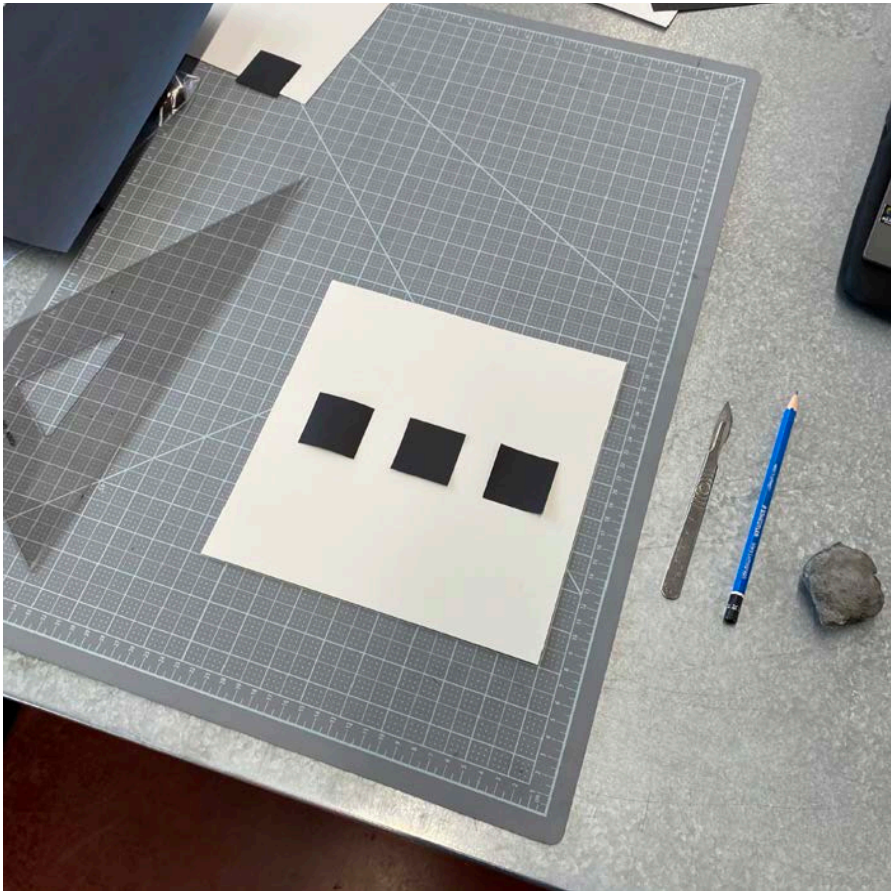
2



1. Static composition trial 1.

2. Static composition for balance reached.

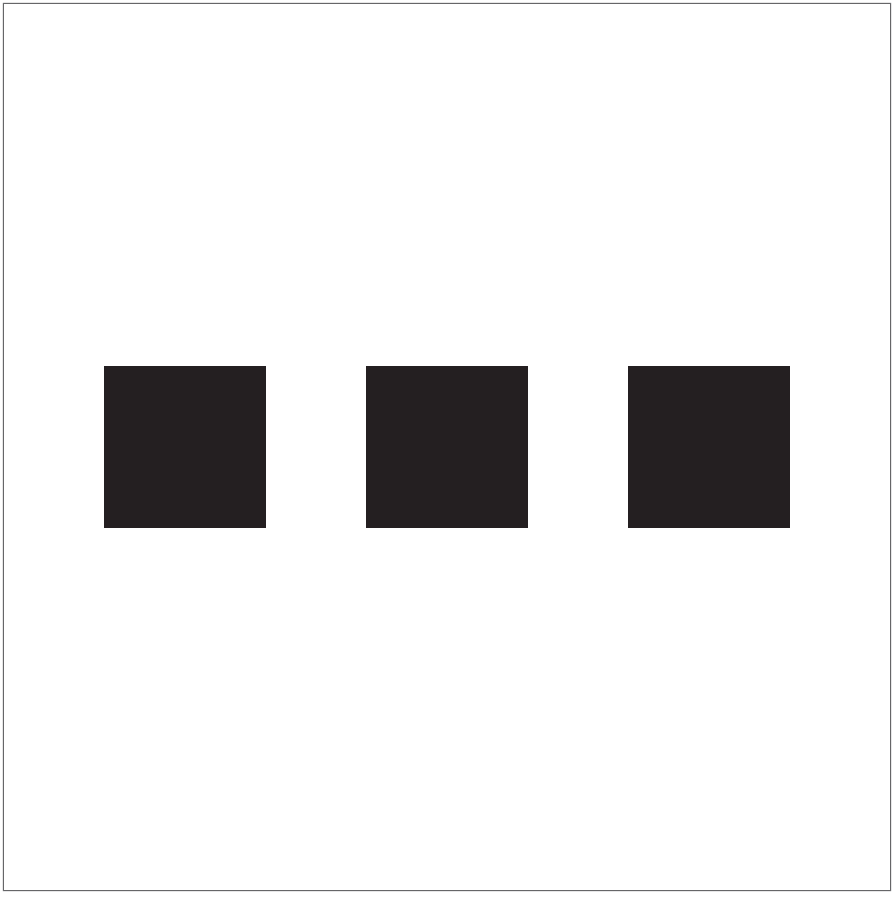




1. Physical construction.

Static Composition 1 Final

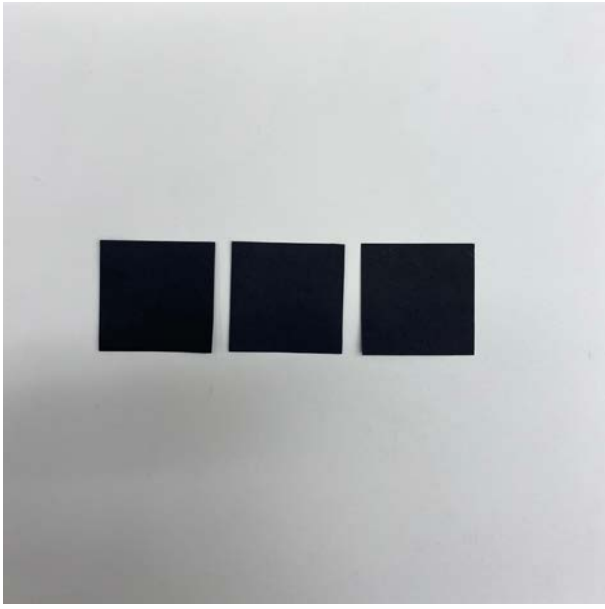
Digital version of static composition.



Static composition 2.

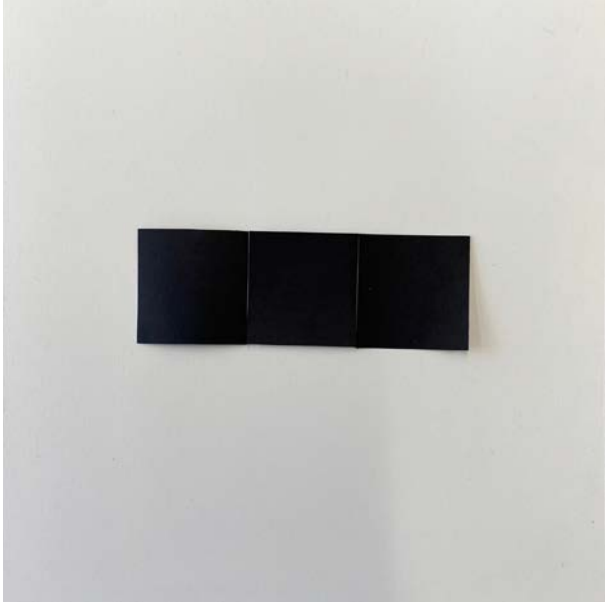
1

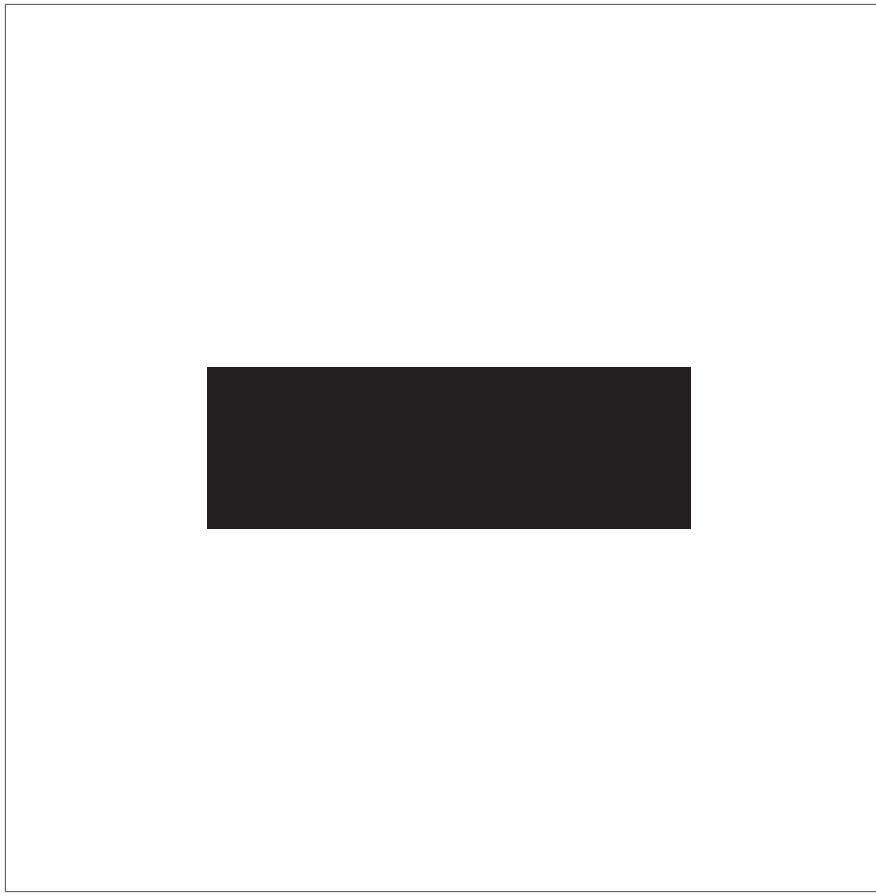
2



1. Static composition 2 trial 1.

2. Static composition 2 for balance reached.



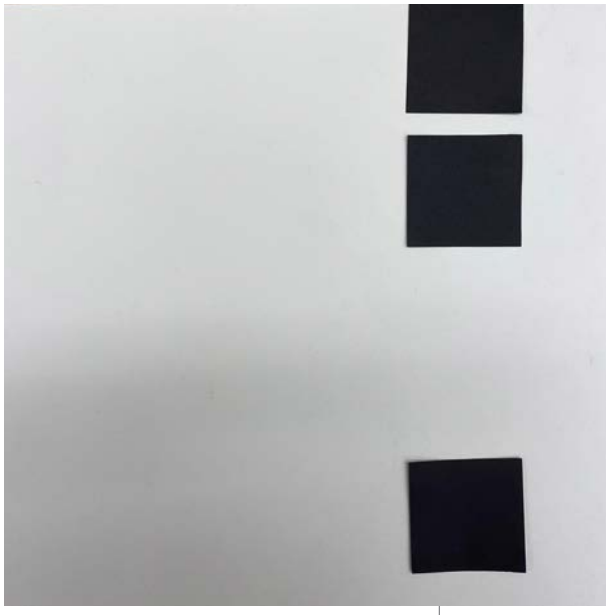


1. Static composition 2 digital version final.

Dynamic Composition 1.

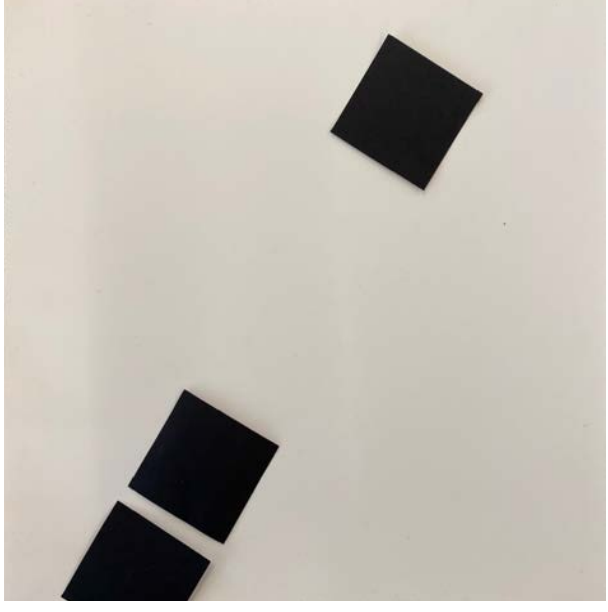
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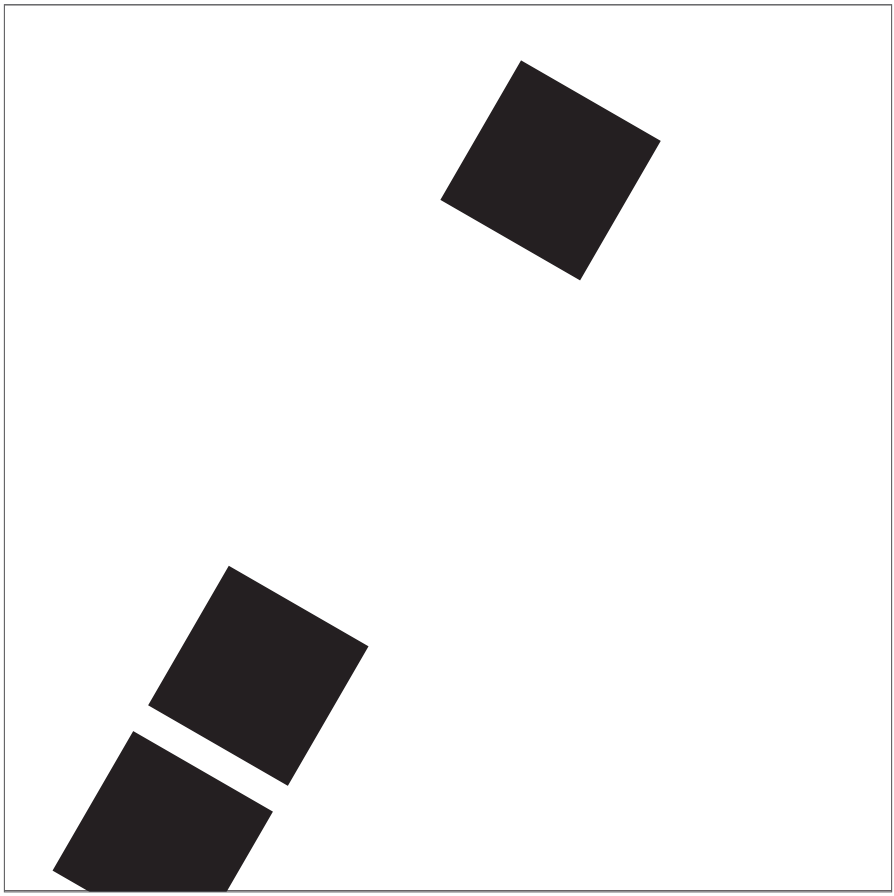
2



1. Dynamic composition trial 1.

2. Dynamic composition for activating space.



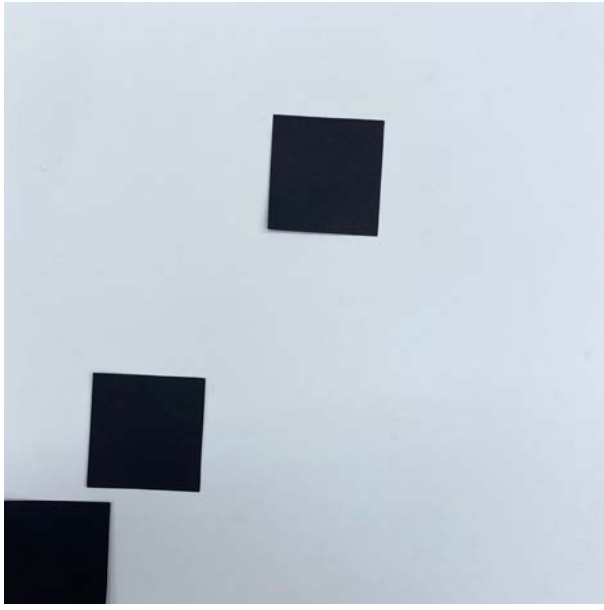


1. Dynamic composition 1 digital version final.

Dynamic Composition 2.

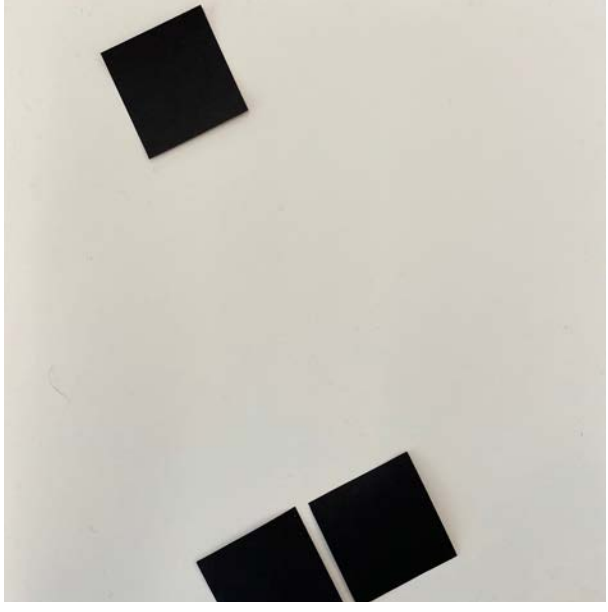
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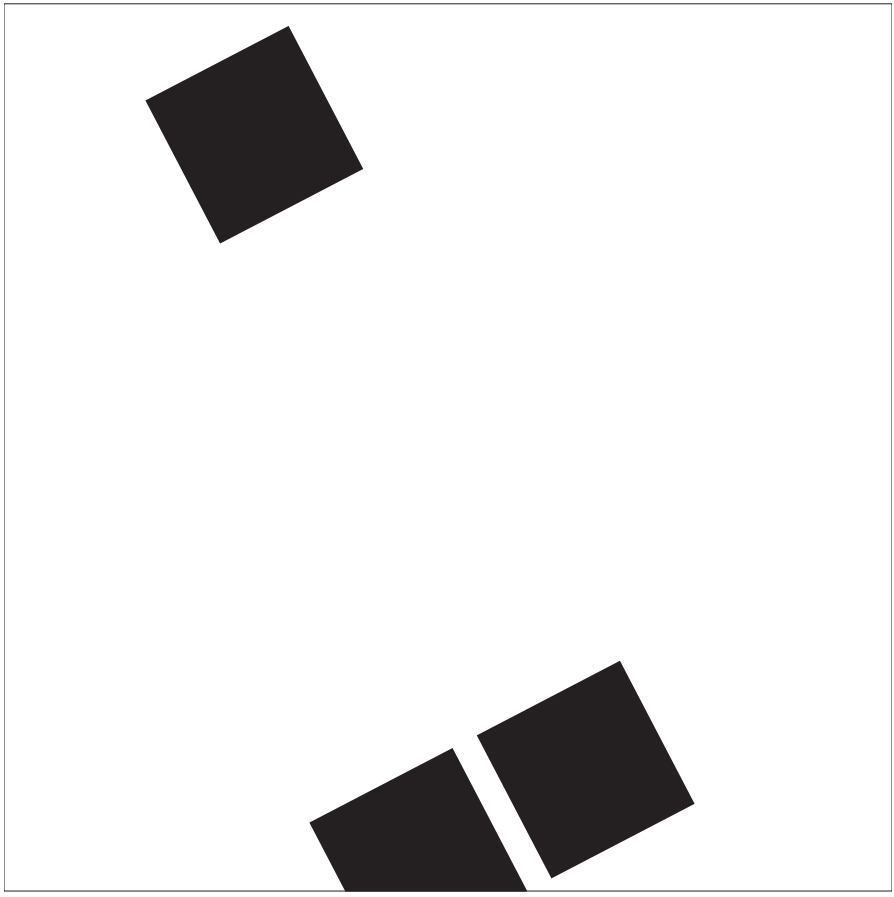
2



1. Dynamic composition 2 trial 1.

2. Dynamic composition for activating space.





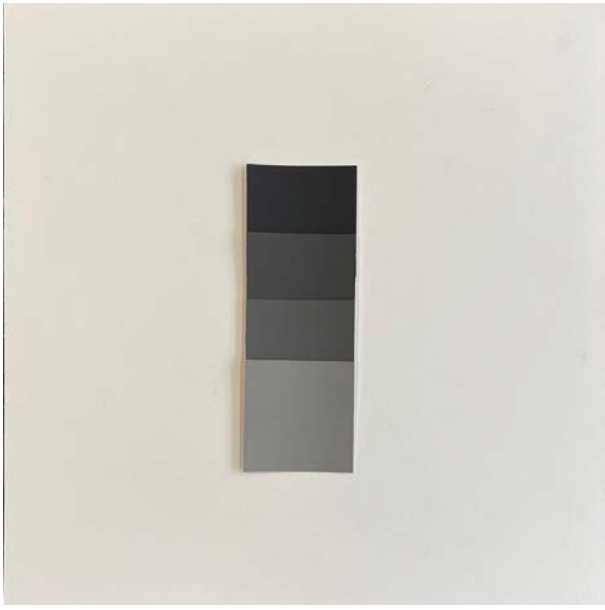
1. Dynamic composition 2 digital version final.

Defining Space Through Value and Placement

Defining Space Through Value and Placement.

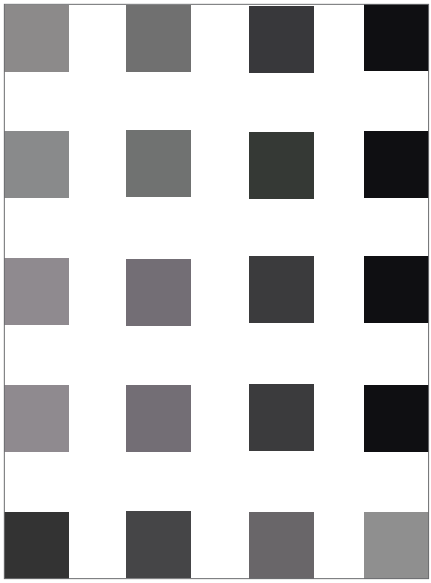
1

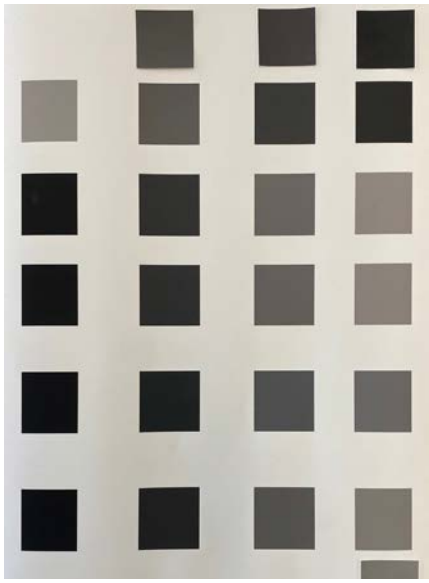
2



1. Value trial 1.
2. Value balance reached.







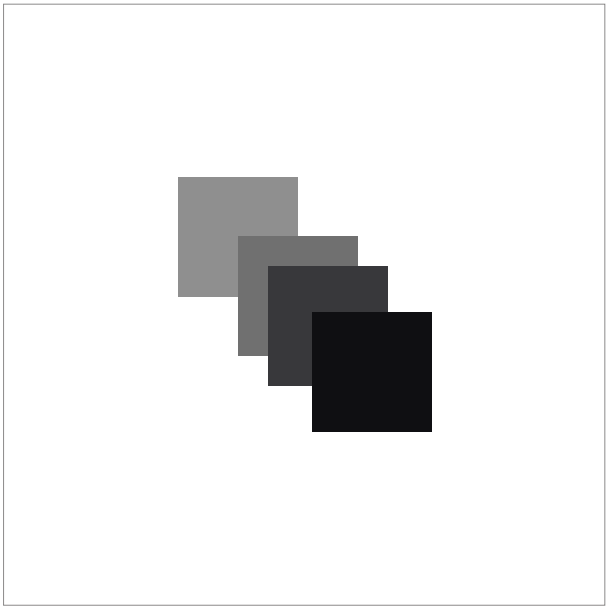
1 2

1. Color matching digital.

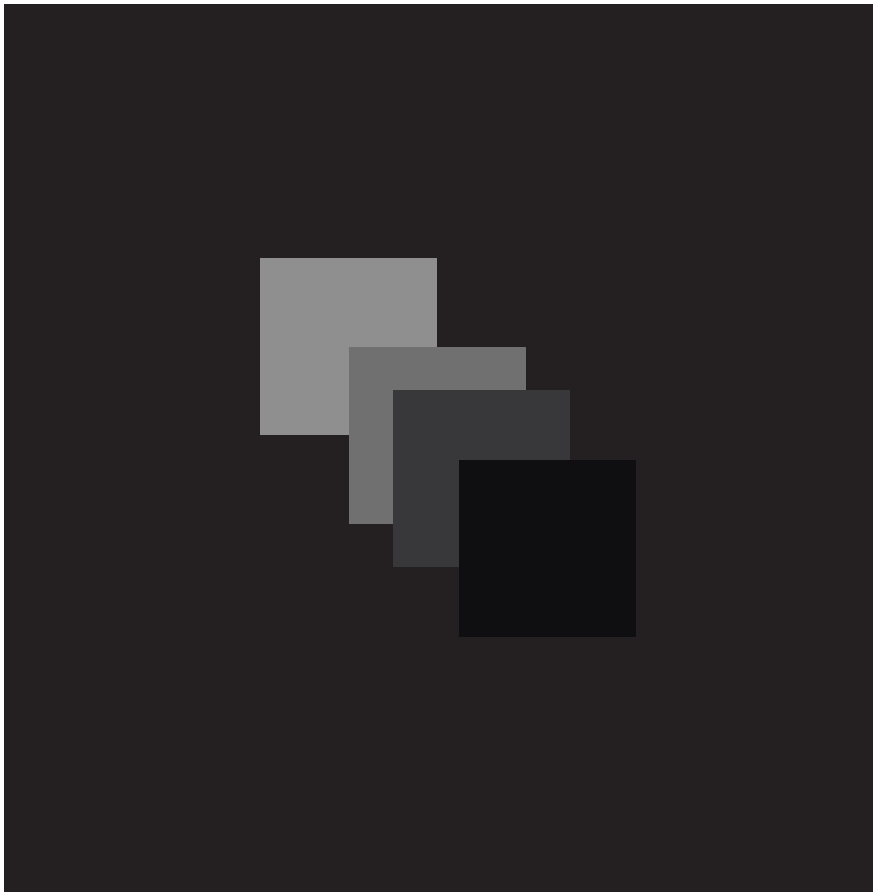
2. Color matching print.

Defining Space Through Value and Placement.

1



1. Value on white background. final.



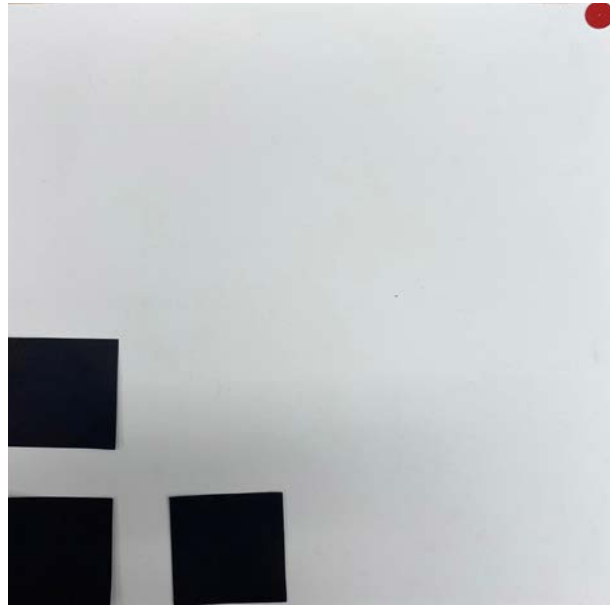
1. Value on black background final.

Tension to achieve Optical Balance

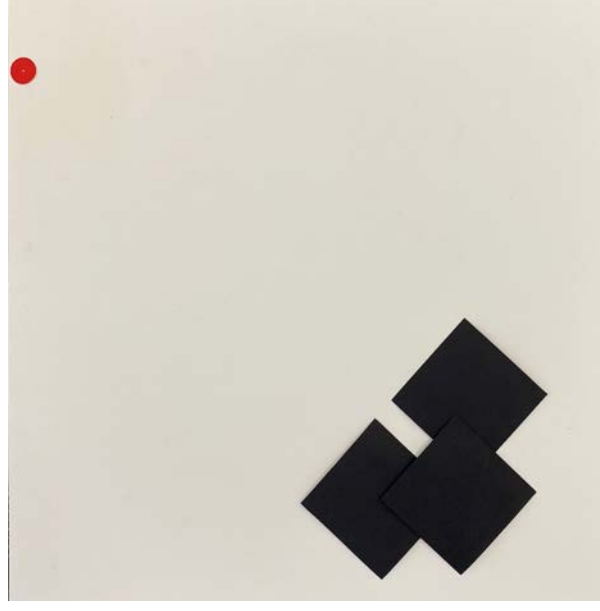
Tension to Achieve Optical Balance 1.

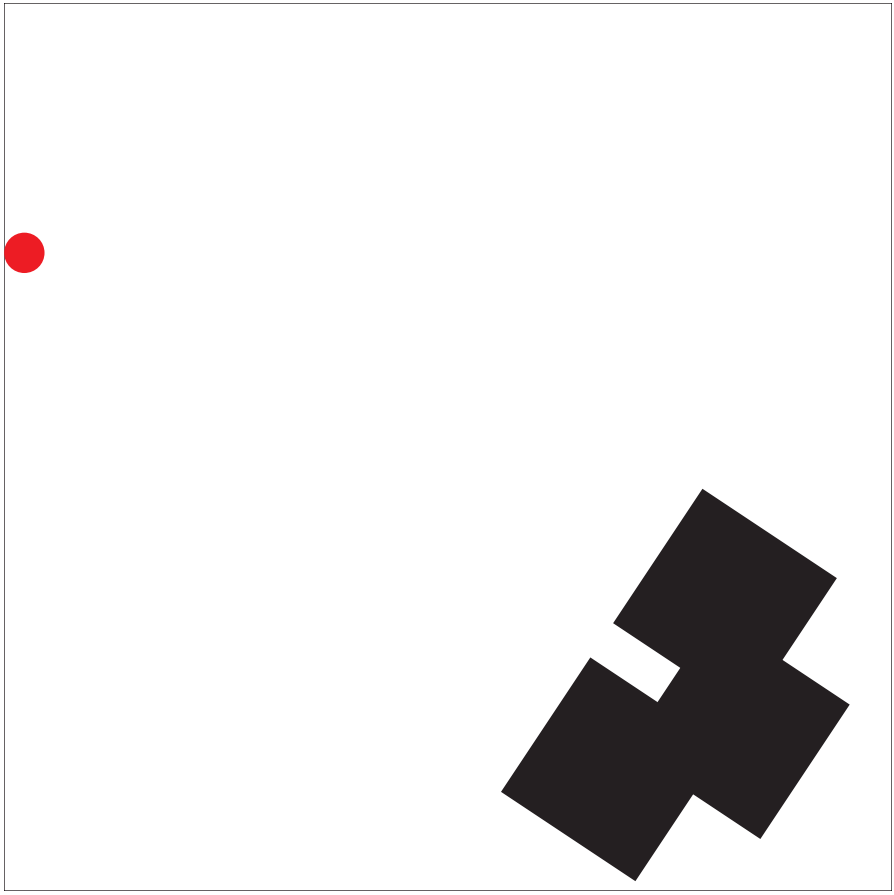
1

2



1. Tension trial 1.
2. Tension to create optical balance reached.

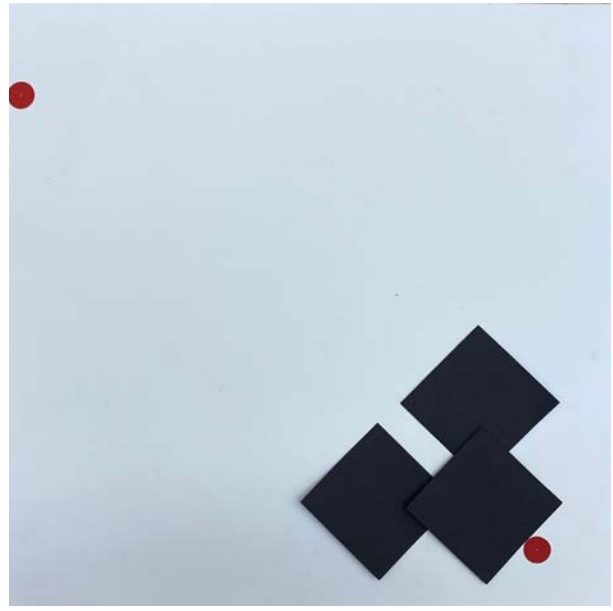




Tension to Achieve Optical Balance 2.

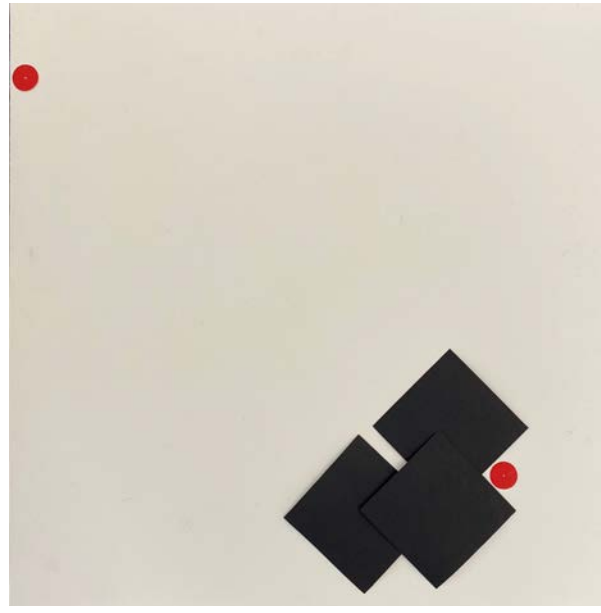
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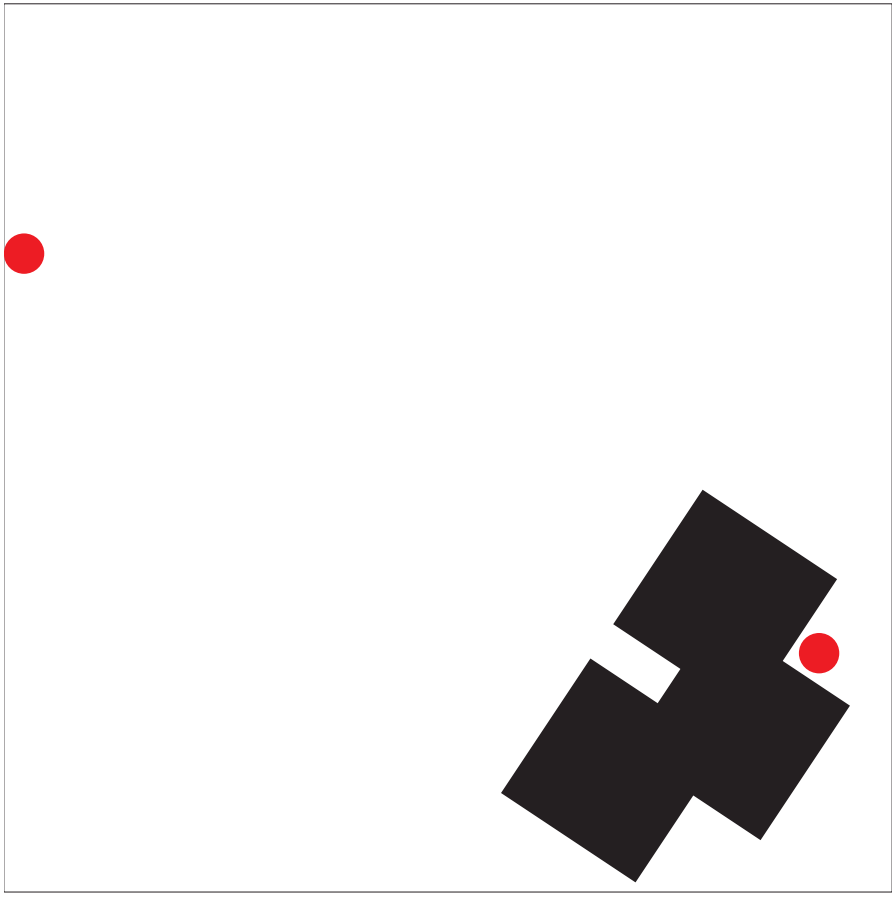
2



1. Tension trial 1.

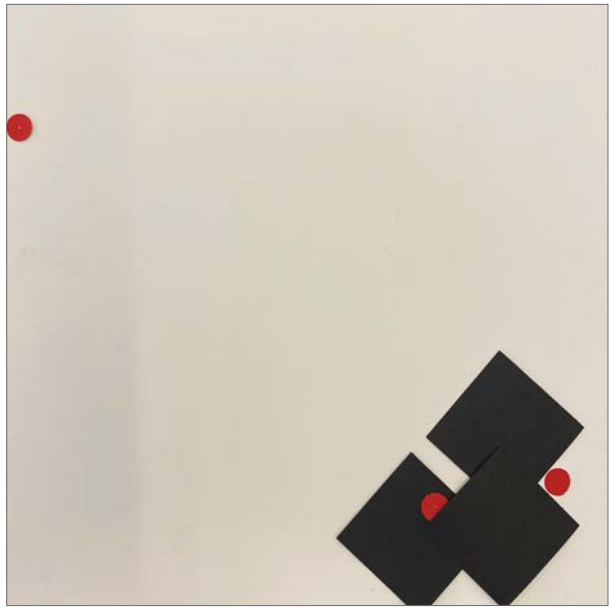
2. Tension to create optical balance 2 reached.



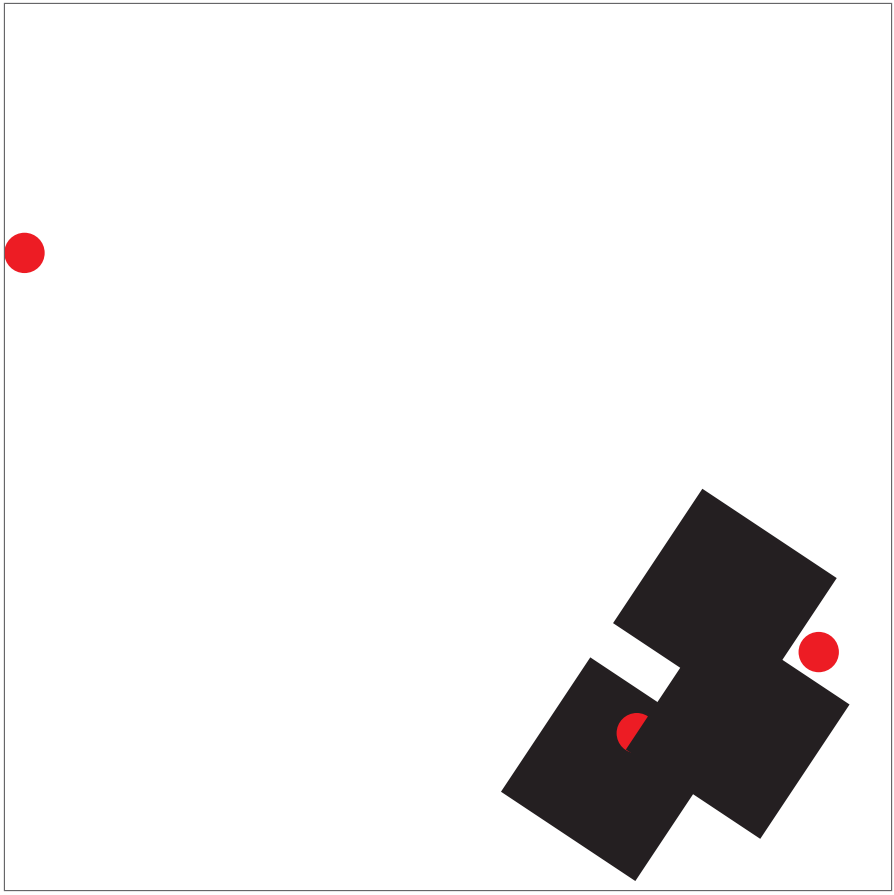


Tension to Achieve Optical Balance 3.

1



1. Tension to create optical balance 3 reached.



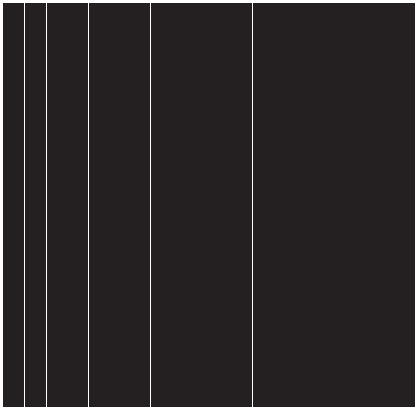
Fibonacci Sequence

Fibonacci Sequence No Space.

1



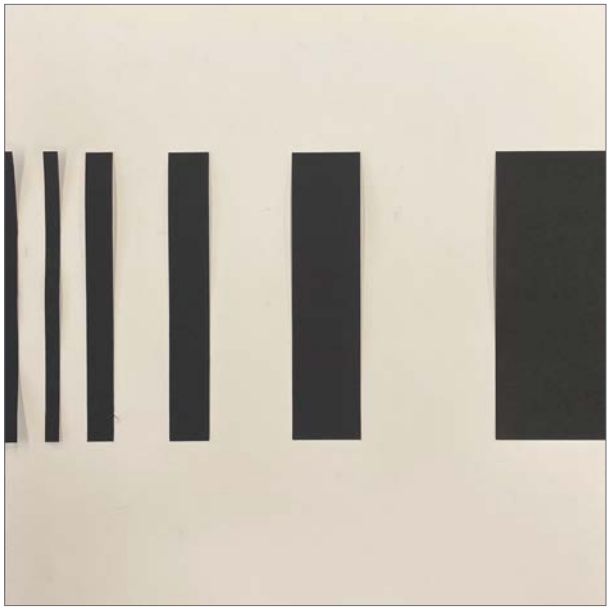
1. Fibonacci sequence reached with thickness of only the cut.



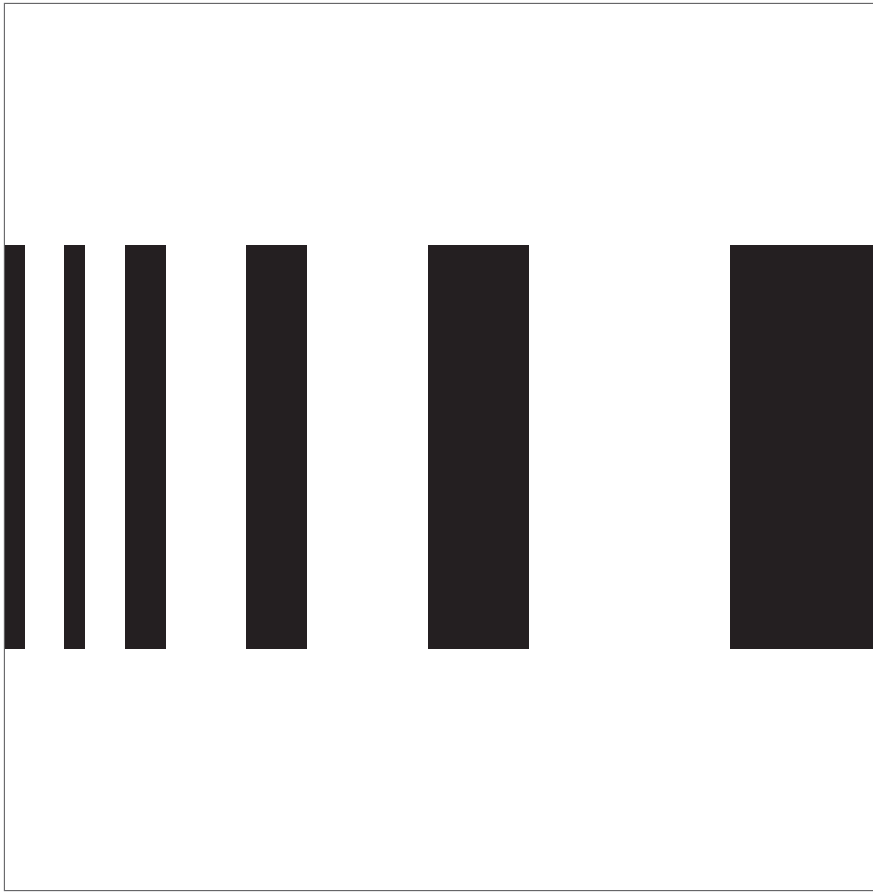
1. Fibonacci sequence with no space final.

Fibonacci Sequence with space.

1



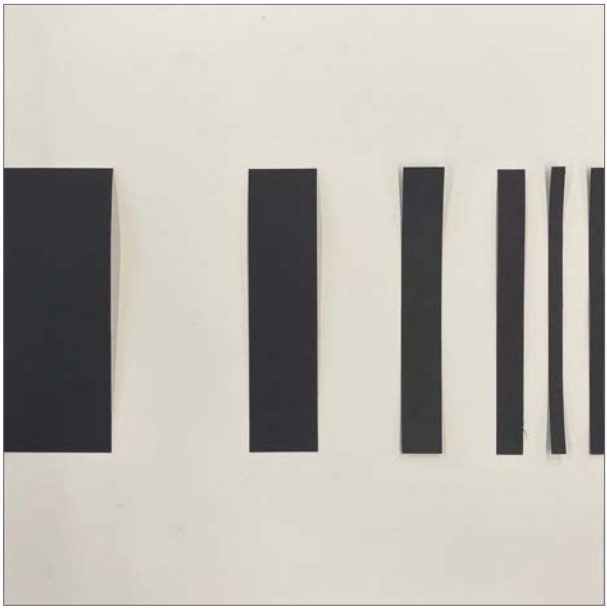
1. Fibonacci sequence reached with space.



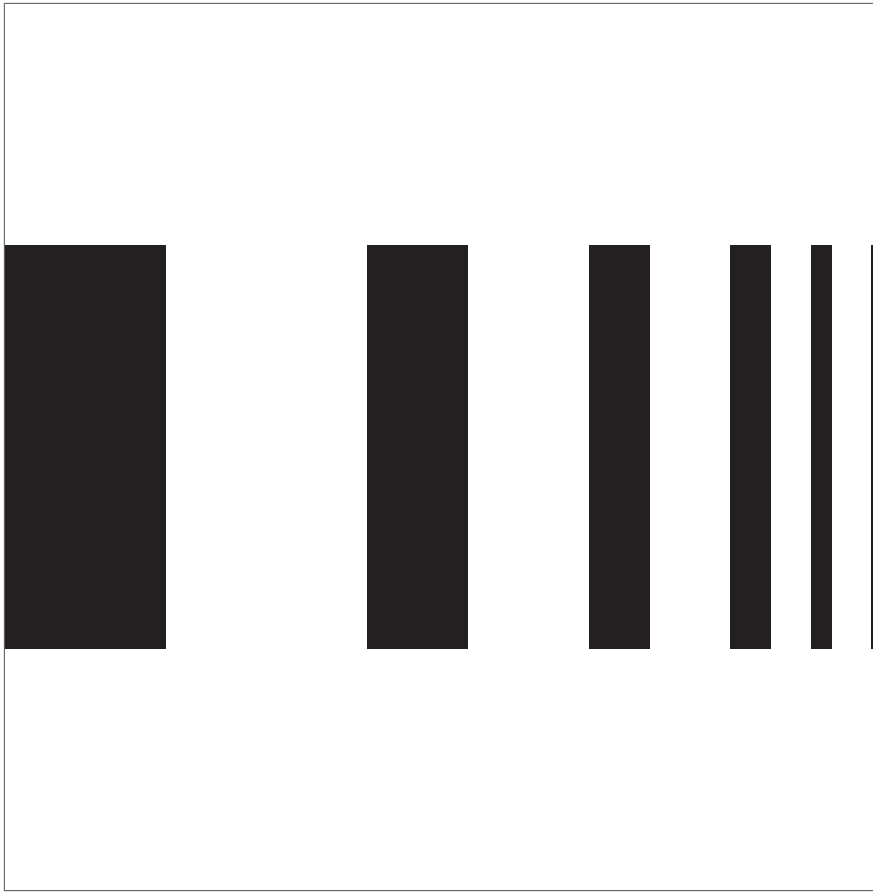
1. Fibonacci sequence with space final.

Fibonacci Sequence Inverted.

1



1. Fibonacci sequence inverted reached.

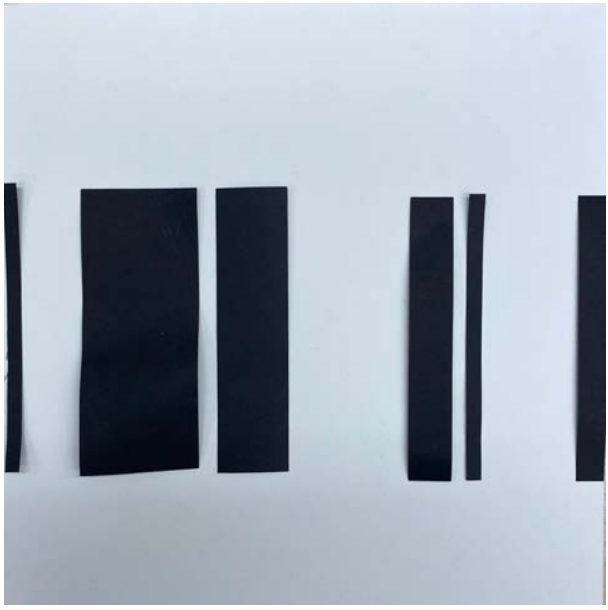


1. Fibonacci sequence inverted final.

Fibonacci Sequence with tension.

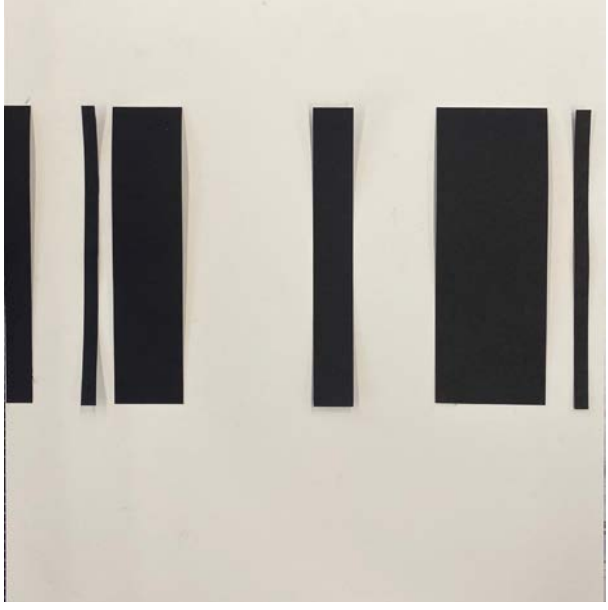
1

2



1. Fibonacci sequence with tension trial 1.

2. Fibonacci sequence with tension reached.





1. Fibonacci sequence with tension final.

Fibonacci Sequence with depth.

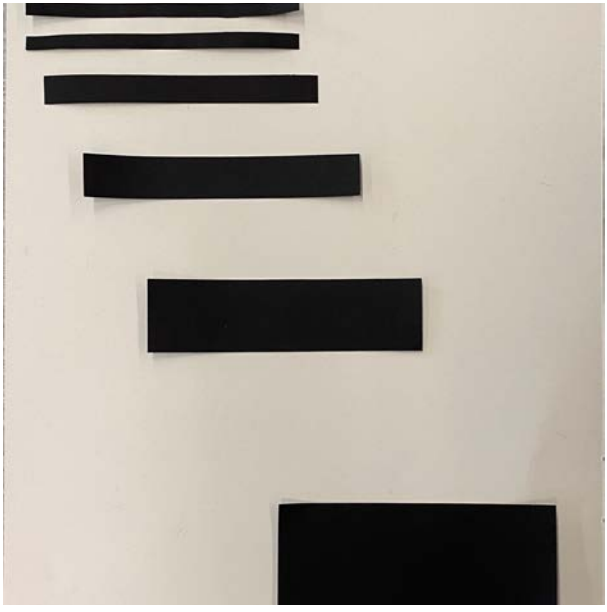
1

2

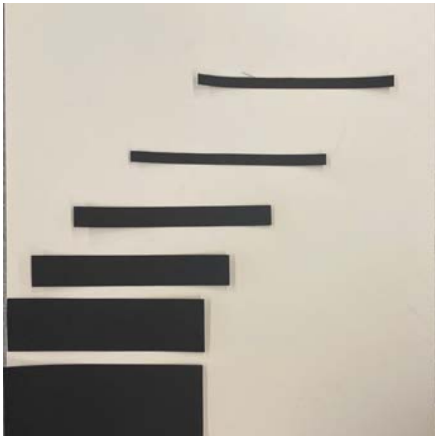


1. Fibonacci sequence with depth trial 1.

2. Fibonacci sequence with depth trial 2.







1 1. Fibonacci sequence with depth trial 3.

2 2. Fibonacci sequence with depth reached.

Fibonacci Sequence with depth final.

Digital version of Fibonacci sequence with depth.

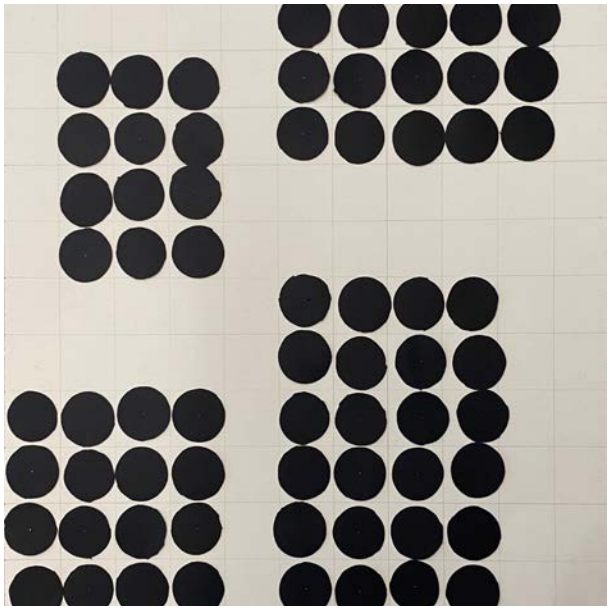


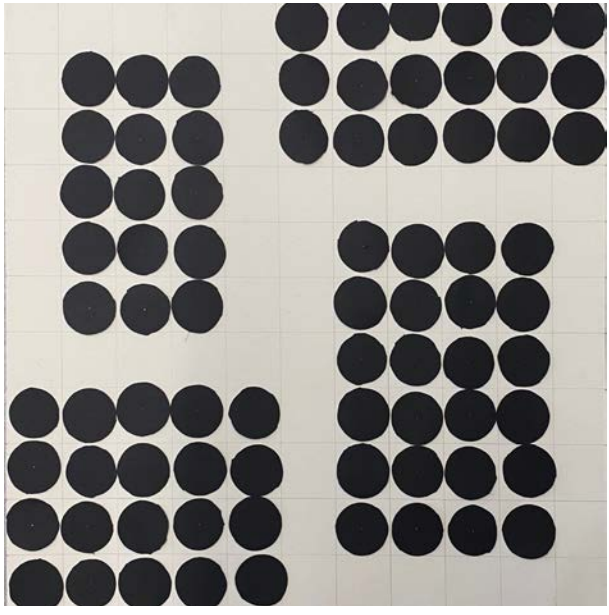
Activating Figure and Ground to Make Multiple Planes

Activating Figure and Ground Plane 1.

1

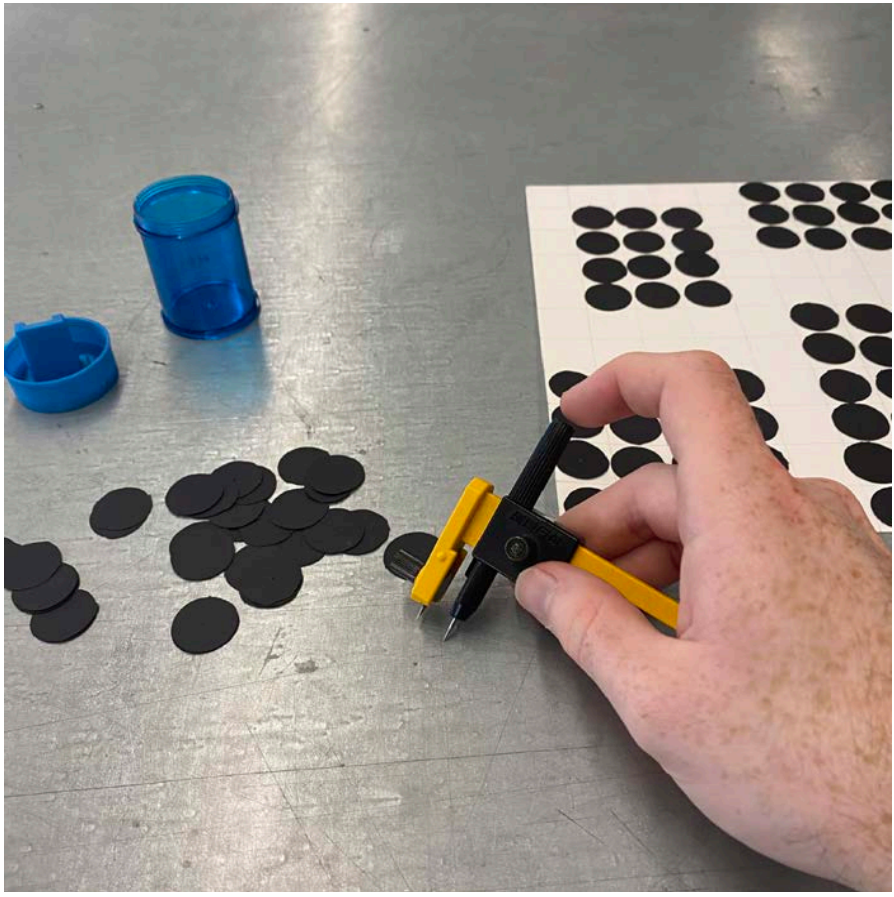
2





1. Figure and ground plane 1 trial 1.

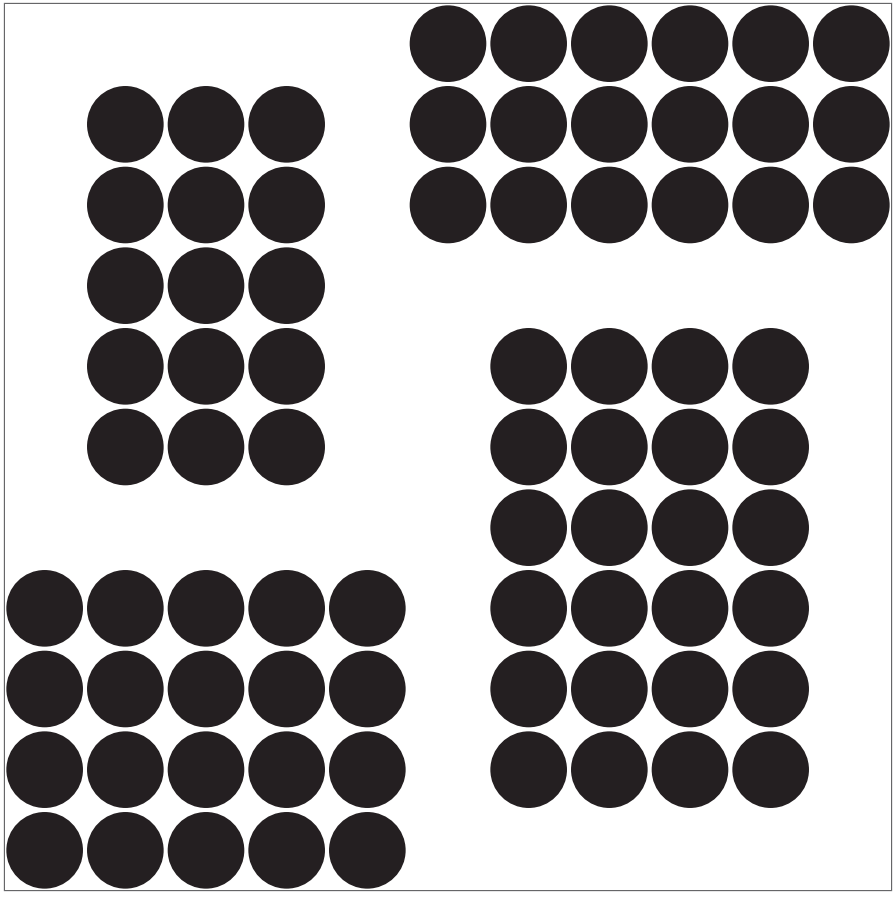
2. Figure and ground plane 1 reached.



1. Circle cutting process.

Activating Figure and Ground Plane 1 Final.

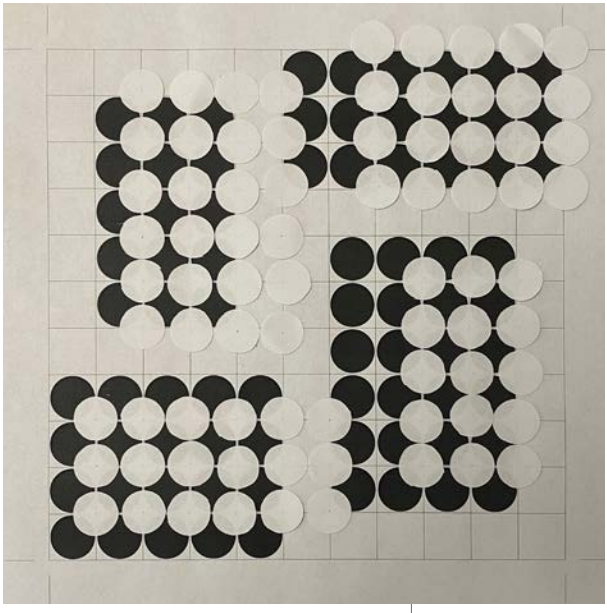
Digital version of activating figure and ground plane 1.

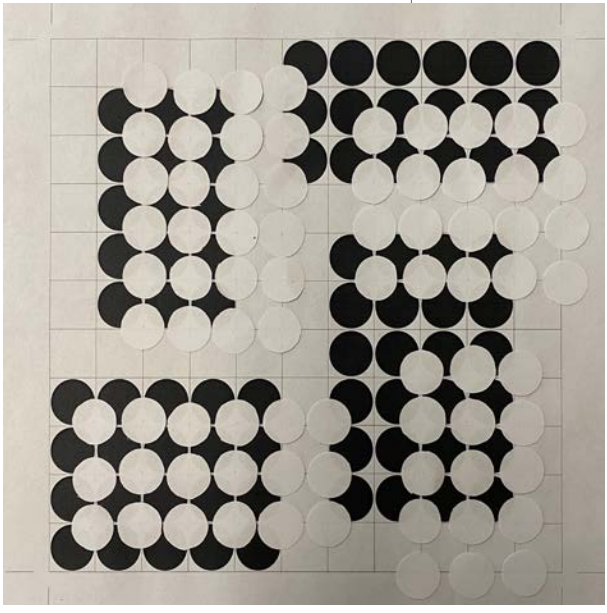


Activating Figure and Ground Plane 2.

1

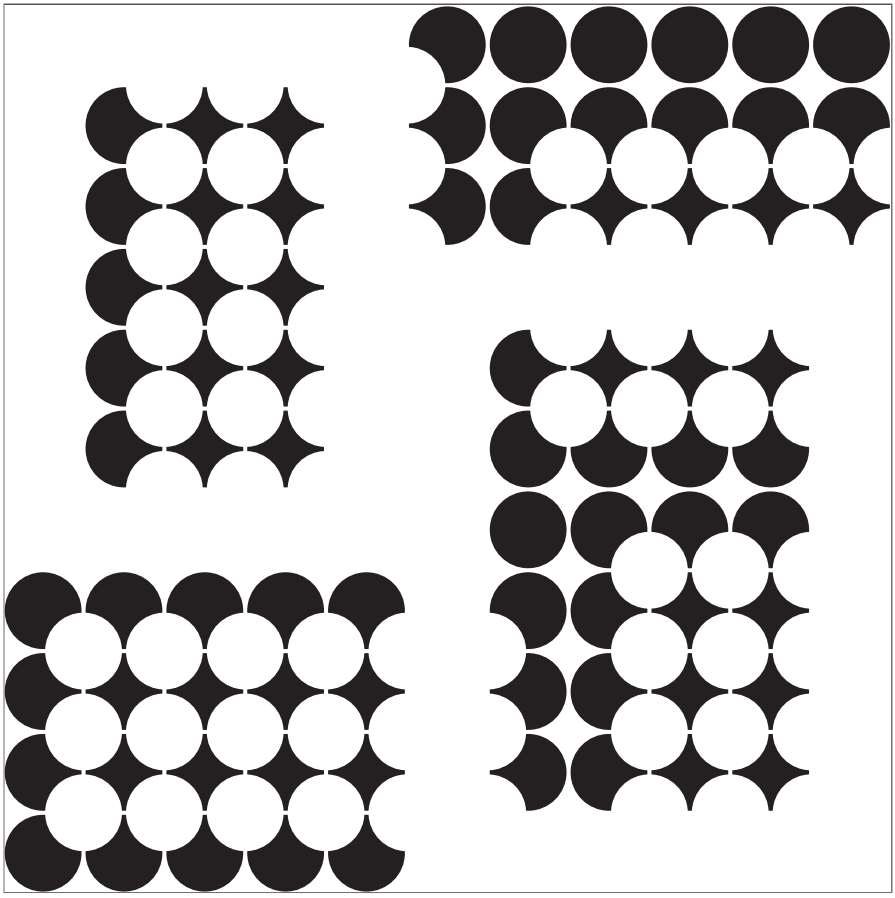
2





1. Figure and ground plane 2 trial 1.

2. Figure and ground plane 2 reached.

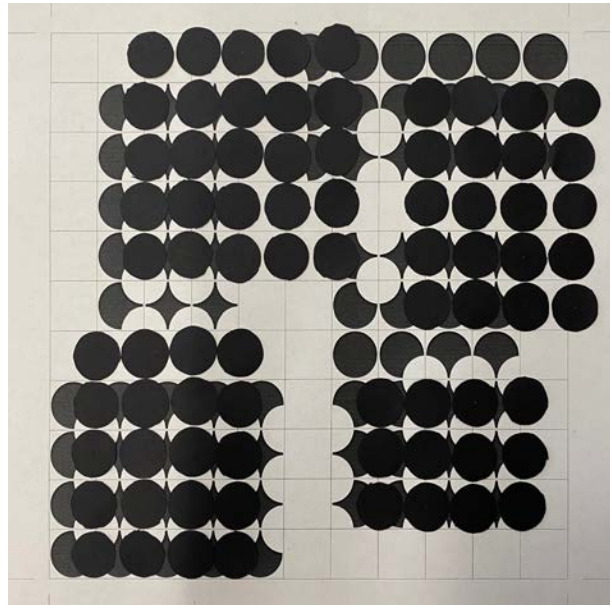


1. Digital version of figure and ground plane 2 final.

Activating Figure and Ground Plane 3.

1

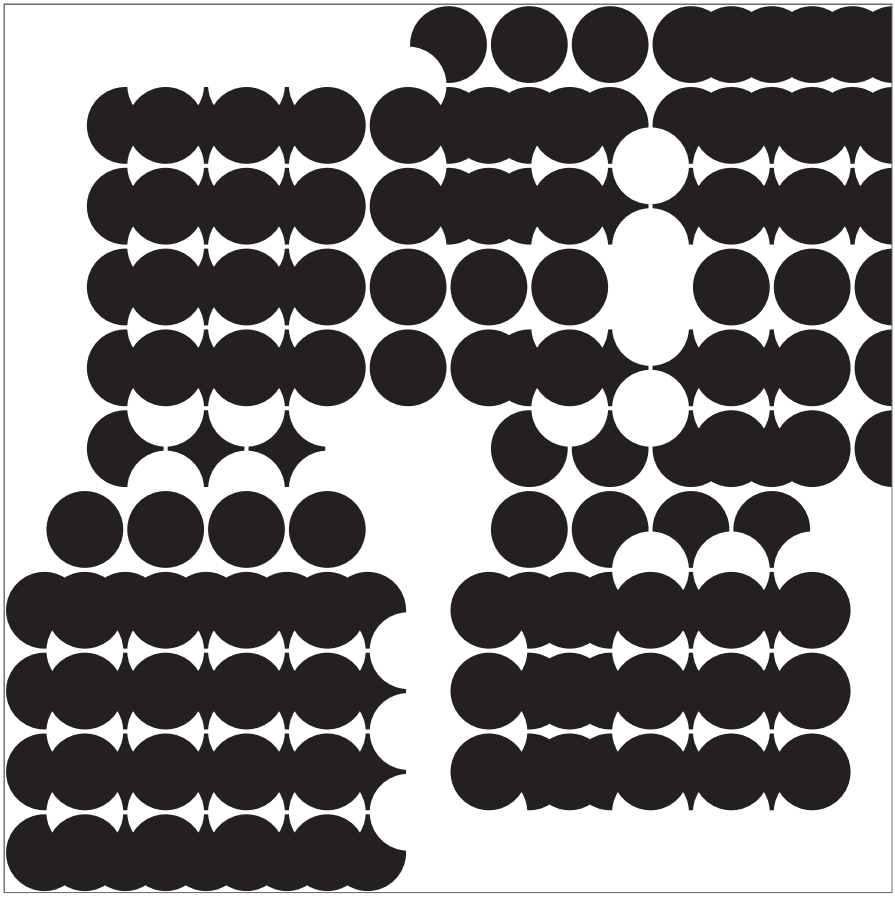
2





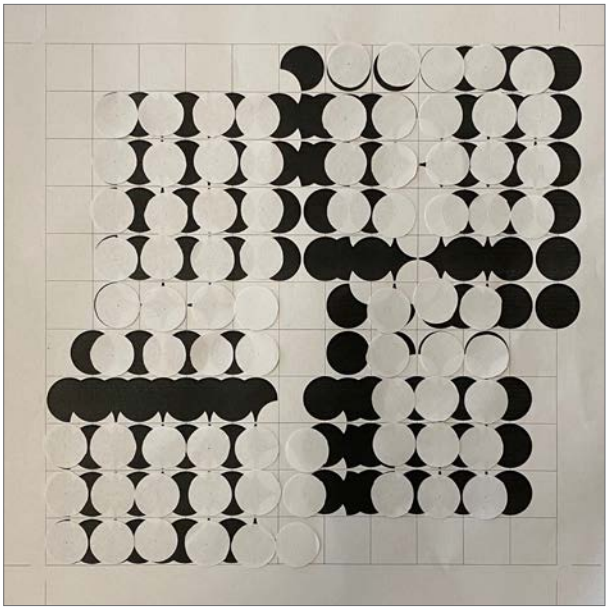
1. Figure and ground plane 3 trial 1.

2. Figure and ground plane 3 reached.

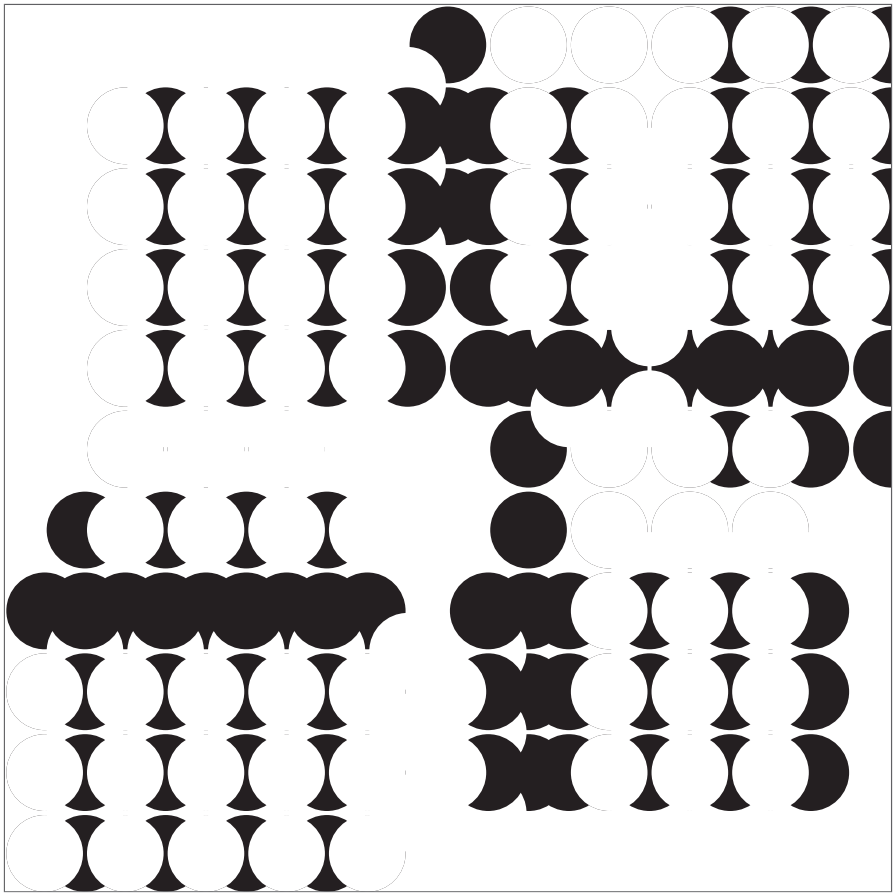


1. Digital version of figure and ground plane 3 final.

Activating Figure and Ground Plane 4.

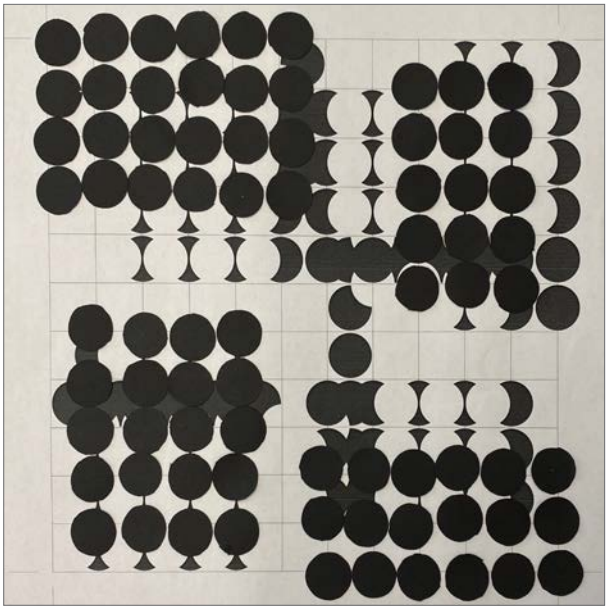


1. Figure and ground plane 4 reached.

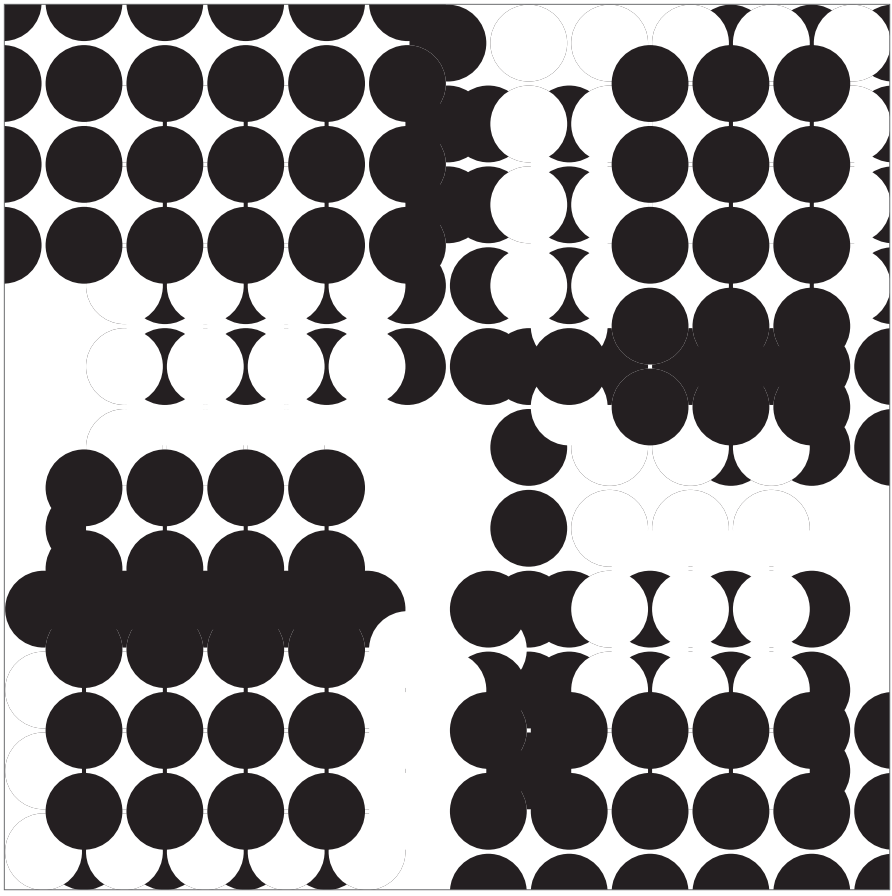


1. Digital version of figure and ground plane 4 final.

Activating Figure and Ground Plane 5.



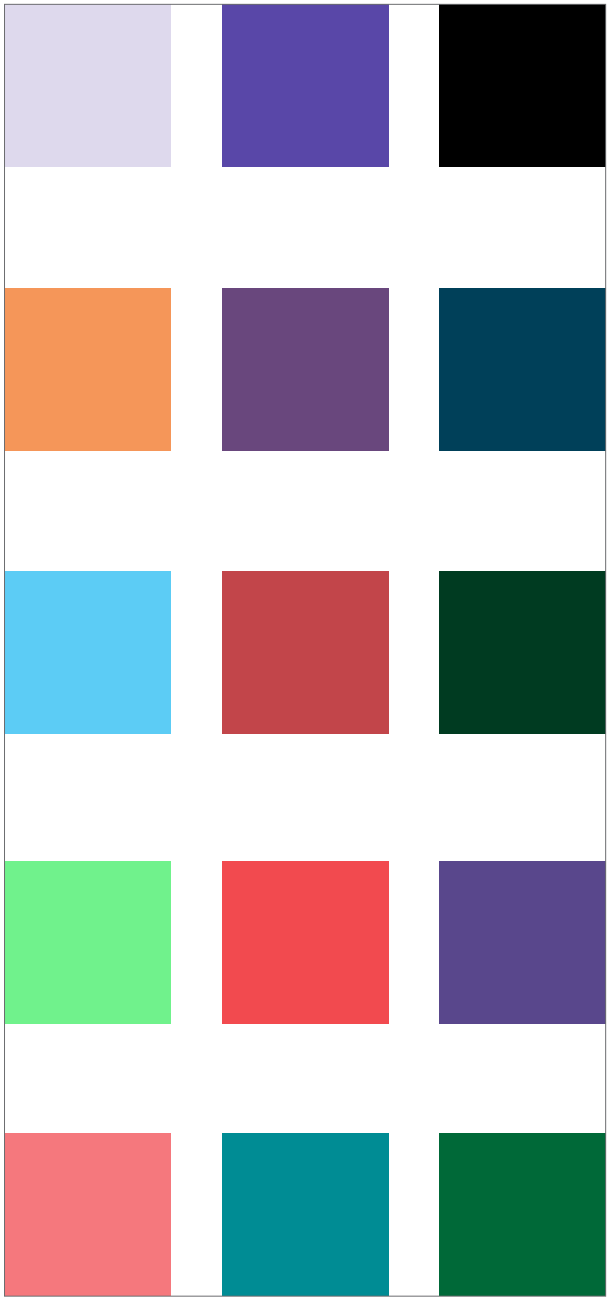
1. Figure and ground plane 5 reached.



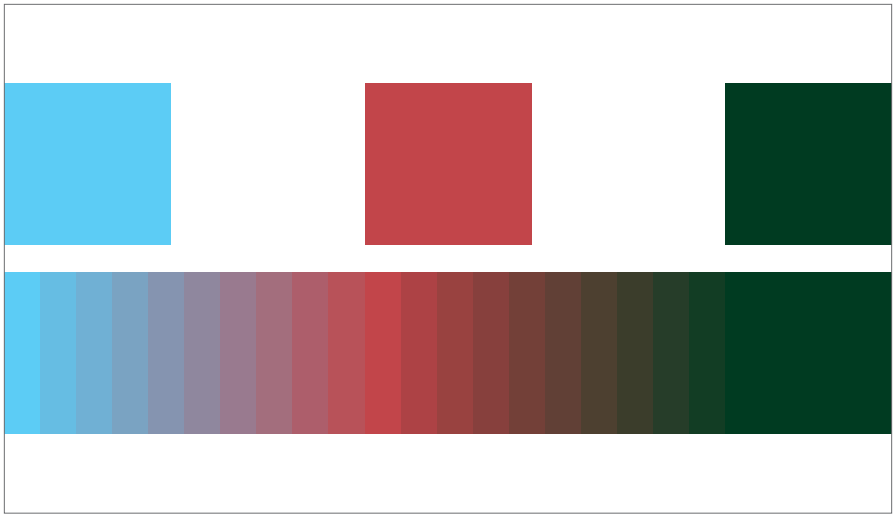
1. Digital version of figure and ground plane 5 final.

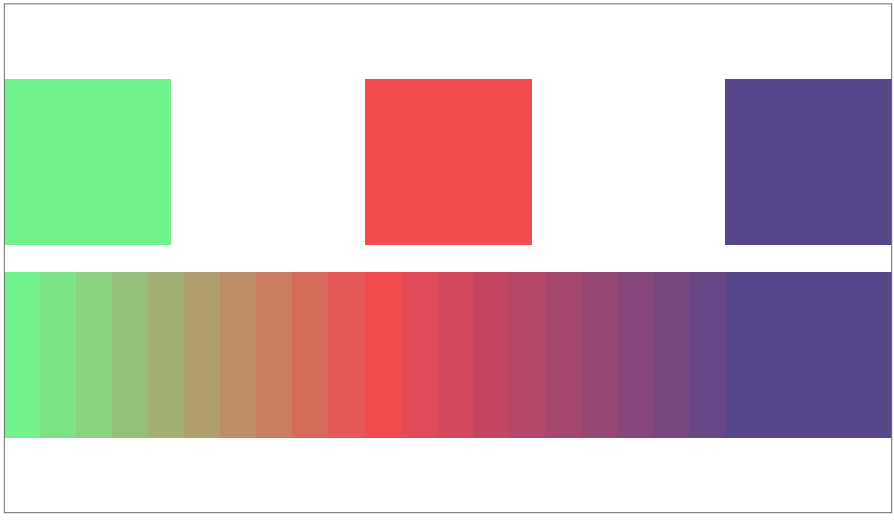
Activating Figure and Ground Color

1



1. Figure and ground color choices.



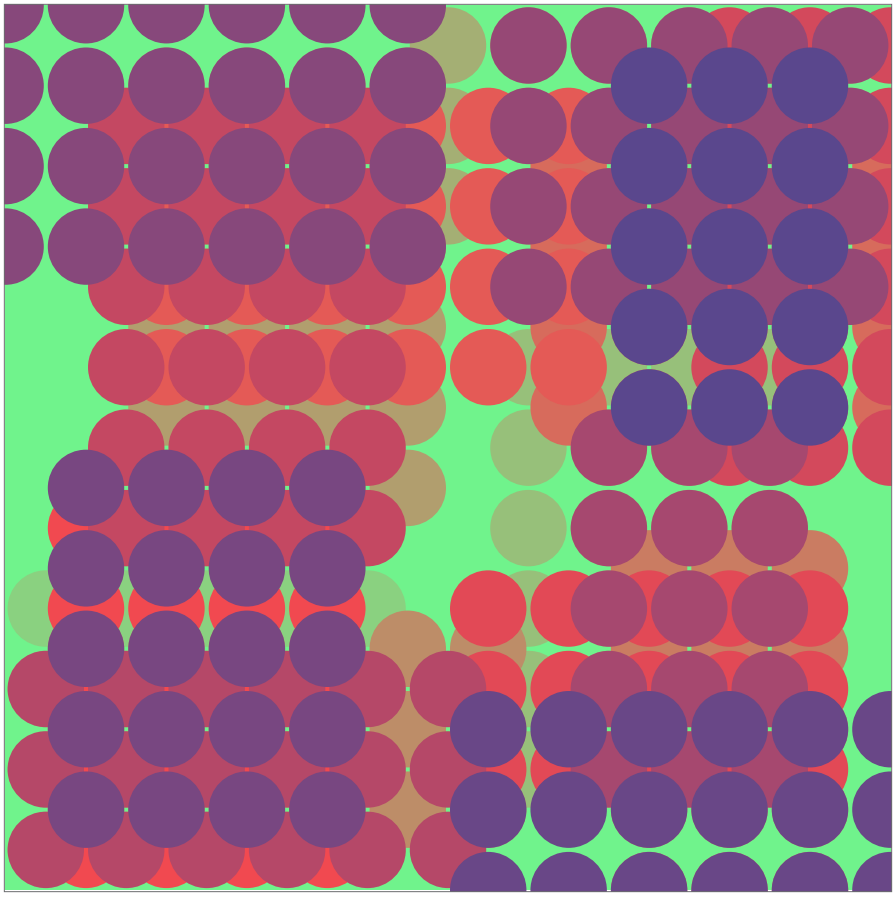


1 1. Figure and ground color gradient guide.

2 2. Figure and ground color gradient guide chosen.

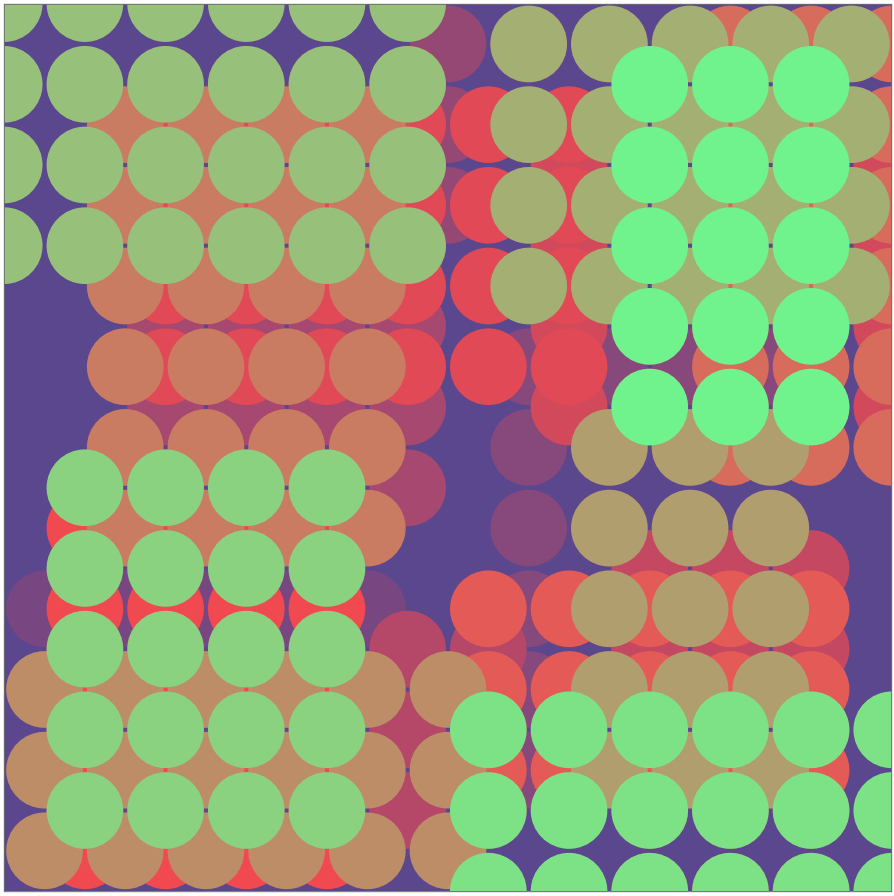
Activating Figure and Ground Color final.

Figure and ground
planes dark to light.



Activating Figure and Ground Color final.

Figure and ground
planes light to dark.



Leaf Gradation Study

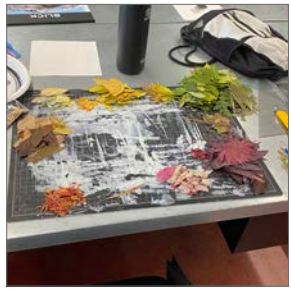
Leaf Gradation Study.

1 2

3 4

5 6

7 8





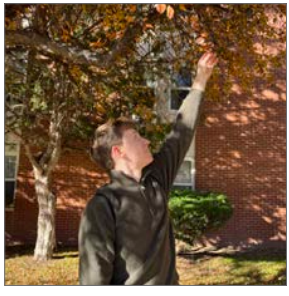










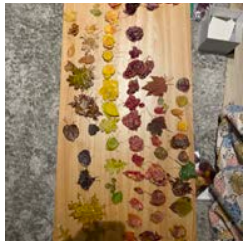
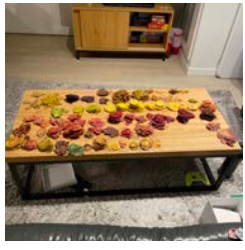


1. First batch of leaves collected.
2. Leaves sorted from darkest to lightest.
3. Leaves sorted by color blending.
4. Color gradation trial 1.
5. Color gradation trial 2.
6. Color gradation match.
7. Second batch of leaves collected.
8. Collecting leaves at NAU campus.







1 4 7

2 5 8

3 6 9

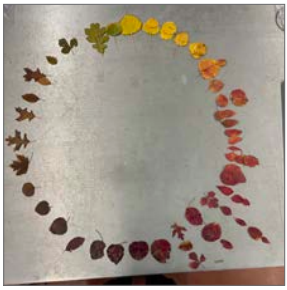
1. Second batch of leaves drying process.
2. Placed leaves on paper towel
3. Placed second paper towel on top
4. Placed heavy object on top to flatten.
5. Microwave for 1 minute.
6. Placed leaves out to dry.
7. All leaves collected.
8. Leaves sorted by color
9. Leaves collected and ready for use.

Leaf Gradation Study.

1 2

3 4

5 6













1. Leaves spread out in a gradient formation.
2. Leaves chosen for second gradient.
3. Leaves placed on a square format for gradient layer 1.
4. Took leaves out of middle for second gradient.
5. Gradient 2 visualized for color hue balance between both gradients.
6. Gradient 2 placed on top and shifted for balancing of hues.





1 1. Leaves framed in place.

2 2. Leaves scanned for final.

A Comparison of Form

Comparison of Form Shapes.

1 2

3 4

5 6

7 8





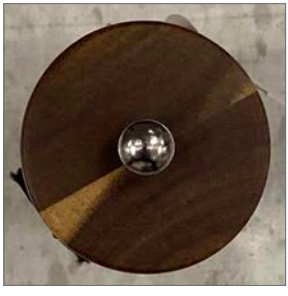












1. Christmas tree.
2. Party hat.
3. Christmas tree.
4. Cone filter.
5. Shield.
6. Symbol.
7. Pizza cutter.
8. Pepper shaker.













1 2

3 4

5 6

1. Hut.
2. Volcano.
3. Moth.
4. Shark tooth.
5. Star ornament.
6. Flower.

Comparison of Form
Shapes and textures.

1 2

3 4

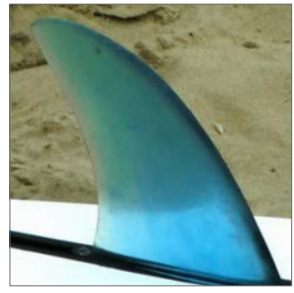
5 6

7 8











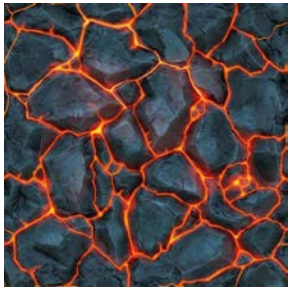
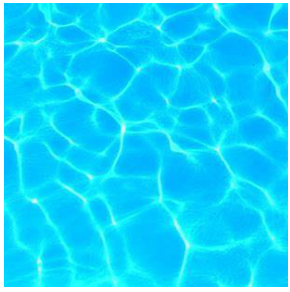


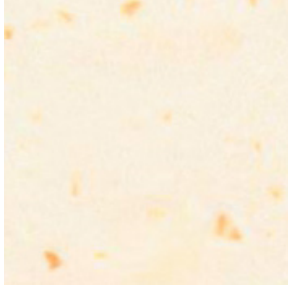




1. Ornament.
2. Sea star
3. Shark fin
4. Surfboard fin.
5. Cheerios
6. Peach rings.
7. Marbles
8. Hard candy.





1 2
3 4
5 6

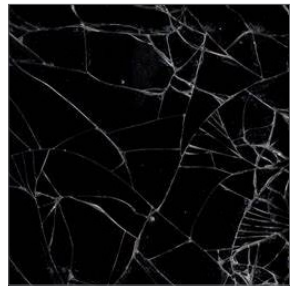
1. Floor texture.
2. Stars.
3. Lava rocks.
4. Water.
5. Freckled skin.
6. Tortilla.

Comparison of Form Line Continuation.

1 2

3

4 5







1. Glass.
2. Spider web.
3. Snake and road.
4. Snake and road trial 2.
5. Pen and tower.

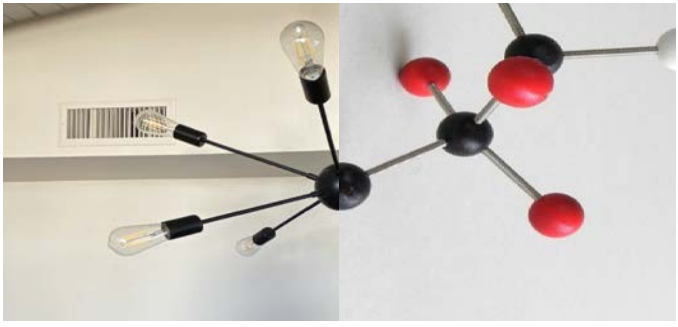












1 2

3

4

1. Deer and branches.
2. Flower and fish tail.
3. Petrified wood and a mountain side.
4. Light fixture and molecules.

Comparison of Form Letter-forms.

1 2

3 4

5 6

7 8

















1. Spider web and glass
2. Man running and pipe.
3. Robotic leg and wine bottle
4. Man and wine bottle
5. Road.
6. Letter i.
7. Windmill.
8. Letter Y.













1 2
3 4
5 6

1. Trumpet.
2. Letter p.
3. Gate.
4. Letter x.
5. Compass.
6. Letter A.

Typography

GRA 223

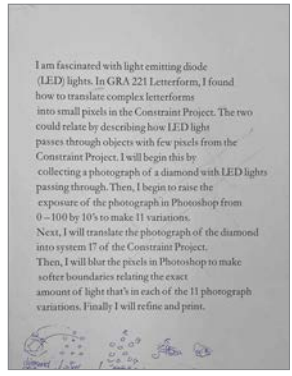
Paragraph Research

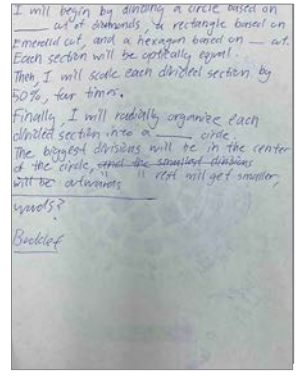
Fascination Paragraph.

1 2

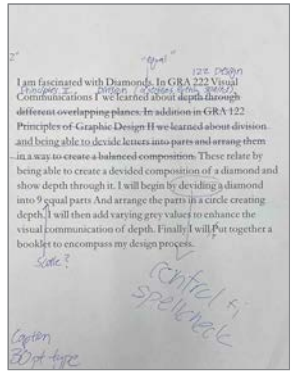
3 4

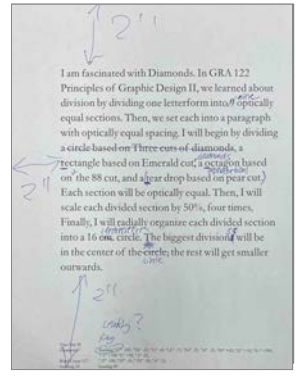
5 6

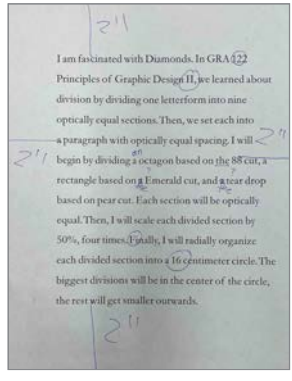


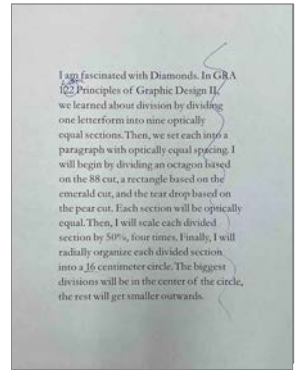


1. Original fascination paragraph from Letter-form.
2. Re-conceptualized idea.
3. Revising paragraph.
4. Margins, kerning, word spacing, leading, tracking and word count added.
5. Kerning edited and margins adjusted.
6. Rag edited.









I am fascinated with Diamonds. In
GRA 122 Principles of Graphic Design
II, we learned about divisions
by dividing one letterform into nine optically
equal sections. Then, we set each in
a paragraph with optically equal spacing.
I will begin by dividing an even
octagon based on the 88 cut, a rectangle based on
the emerald cut, and the kite shape
based on the lozenge cut. Each piece will
be optically equal. Then, I will
scale each divided section by 50%, four times.
Finally, I will radially organize each
divided section into a 16 centimeter circle.
The biggest divisions will be in
the center of the circle, the rest will get
smaller towards the outside ring.

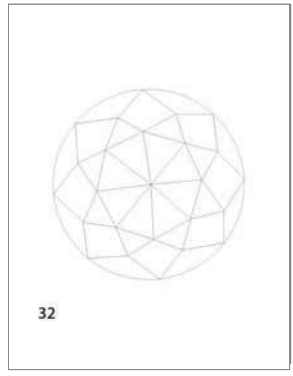
Fascination Paragraph.

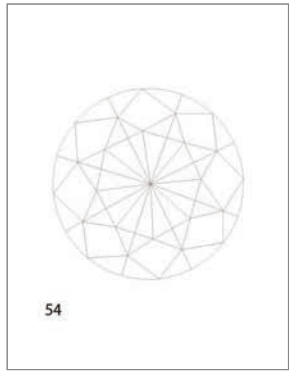
1 2

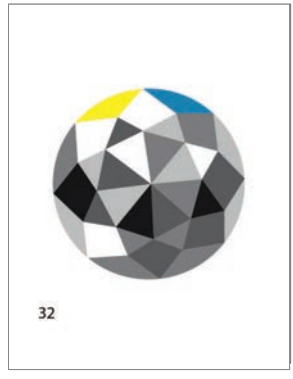
3 4

5 6





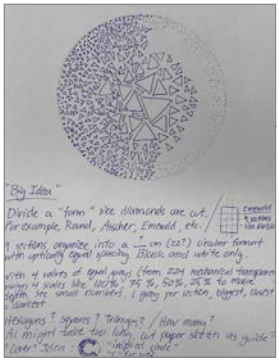


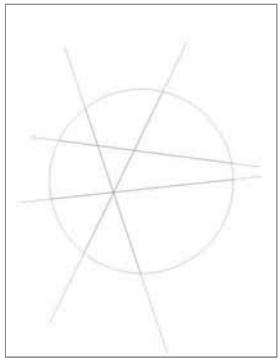


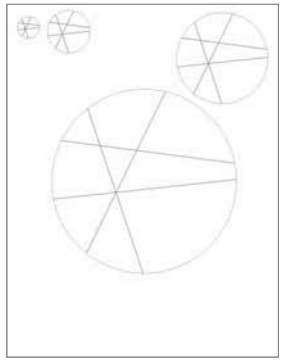




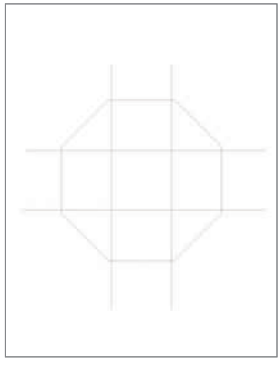
1. Sketch of a diamond broken into sections.
2. Diamond created from 32 parts.
3. Diamond created from 54 parts.
4. 32 part diamond with color added to show reflection.
5. 54 part diamond with color added to show reflection.
6. Diamond in gray-scale.

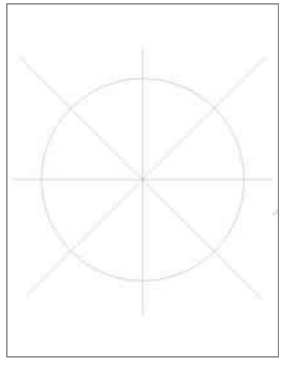












1 2 3

4 5 6

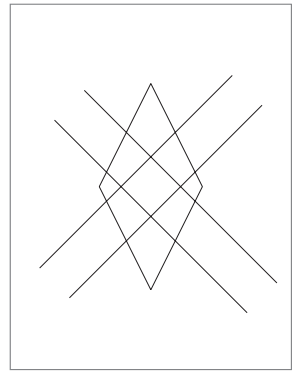
1. Idea reworked into dividing diamond shapes into sections.
2. Circle diamond cut.
3. Shapes scaled by %50 each time
4. Shapes arranged from largest to smallest in circle.
5. Octagon diamond cut.
6. Circle cut into equal parts instead of random.

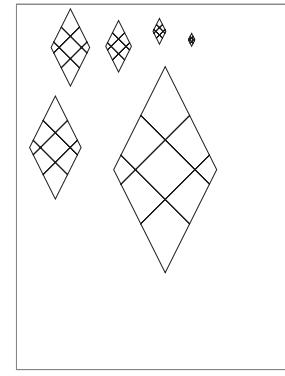
Fascination Paragraph.

1 2

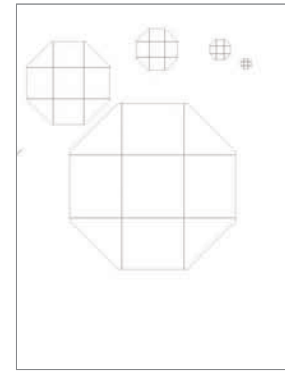
3 4

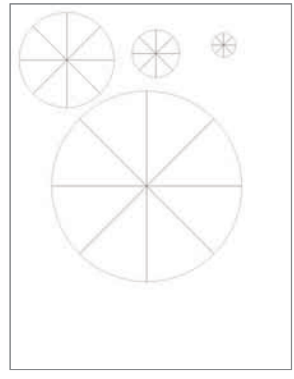
5 6

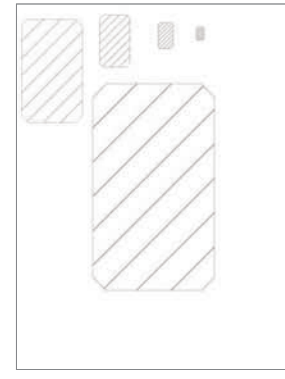




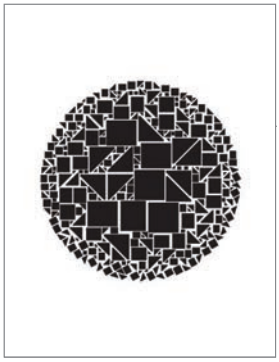




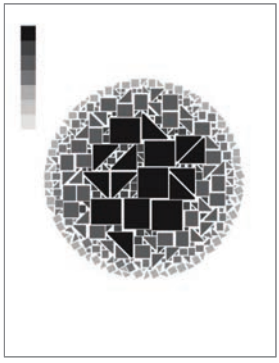
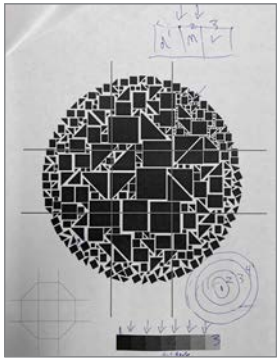




1. Lozenge diamond cut.
2. Shapes scaled by %50 each time
3. Emerald cut.
4. Octagon cut shapes scaled by %50 each time.
5. Circle cut scaled by %50 each time.
6. Emerald cut shapes scaled by %50 each time.





1 2 3

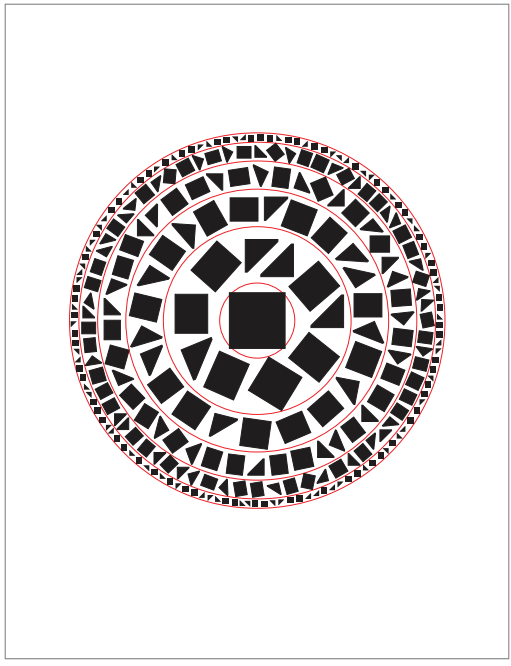
4 5 6

1. Hexagon diamond cut first variation.
2. Emerald cut first variation.
3. Hexagon cut in gray-scale.
4. Emerald cut in gray-scale.
5. Hexagon gray-scale refined.
6. New idea of arranging shapes.

Fascination
Paragraph.

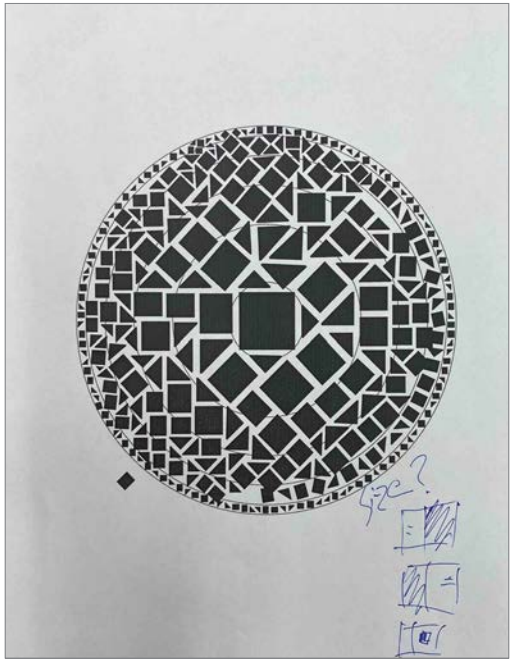
1

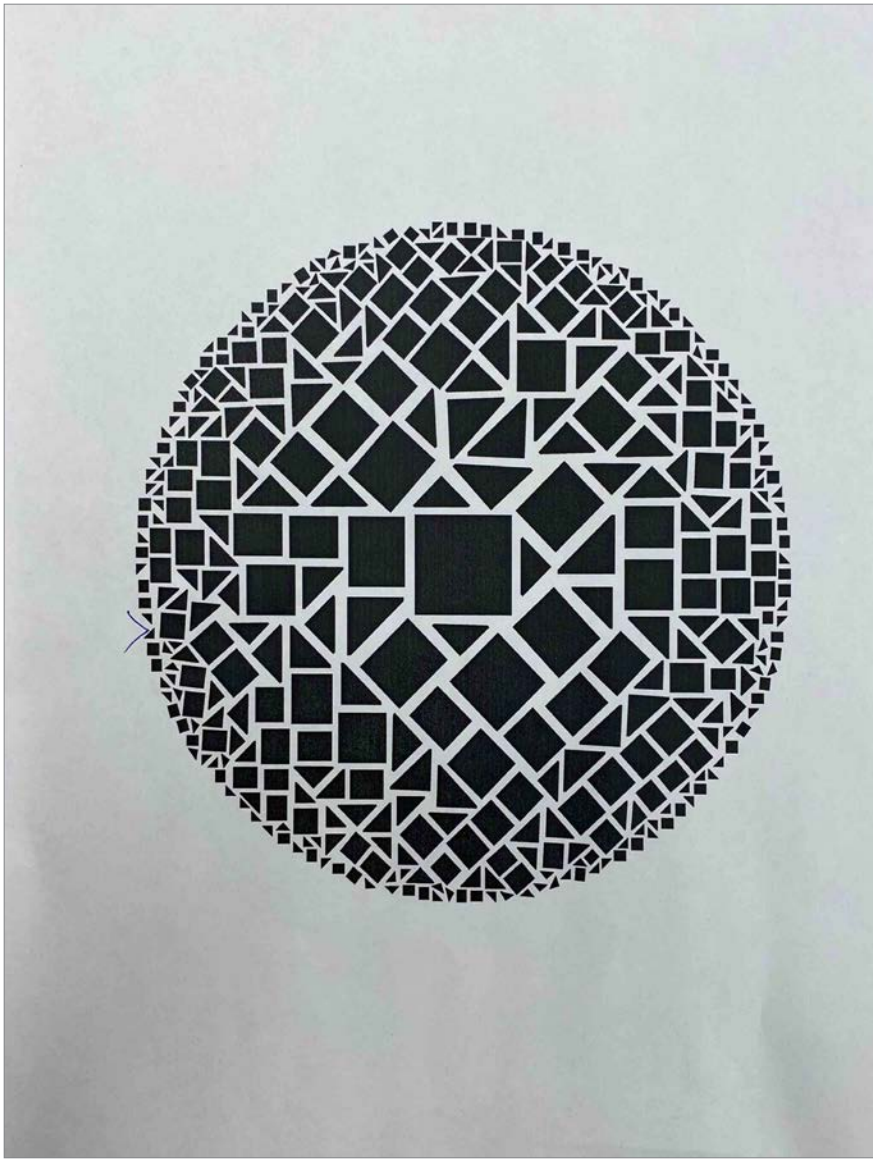
2



1. Shapes arranged in circles from largest to smallest.

2. Shapes placed with equal spacing.

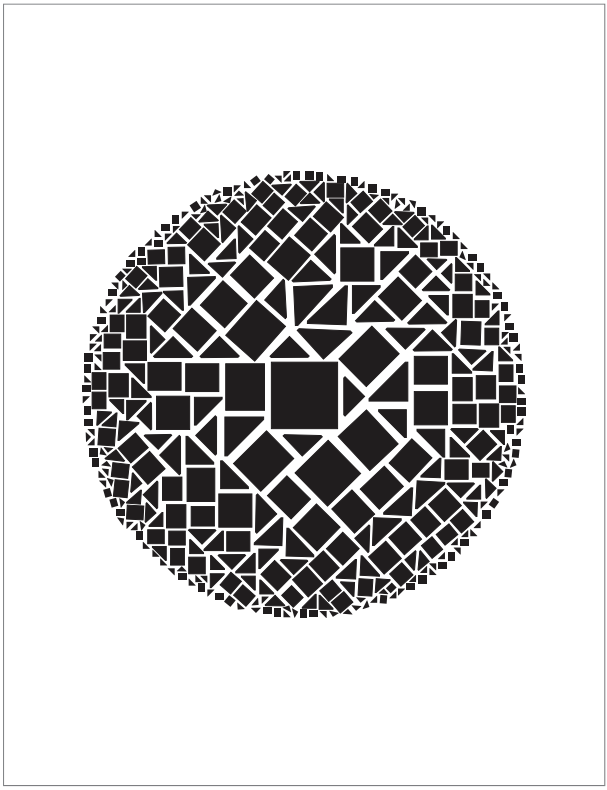




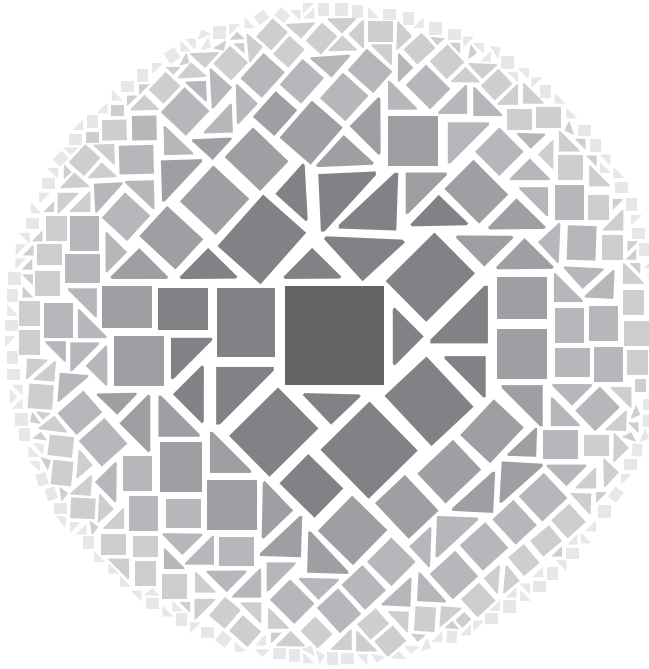
1. Spacing adjusted and shapes added or subtracted.

Fascination
Paragraph Final Design.

1



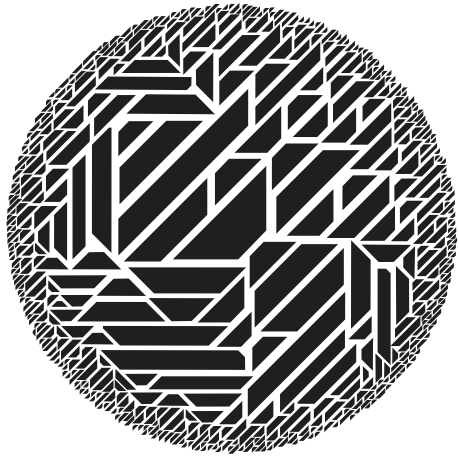
1. Hexagon cut final black and white.



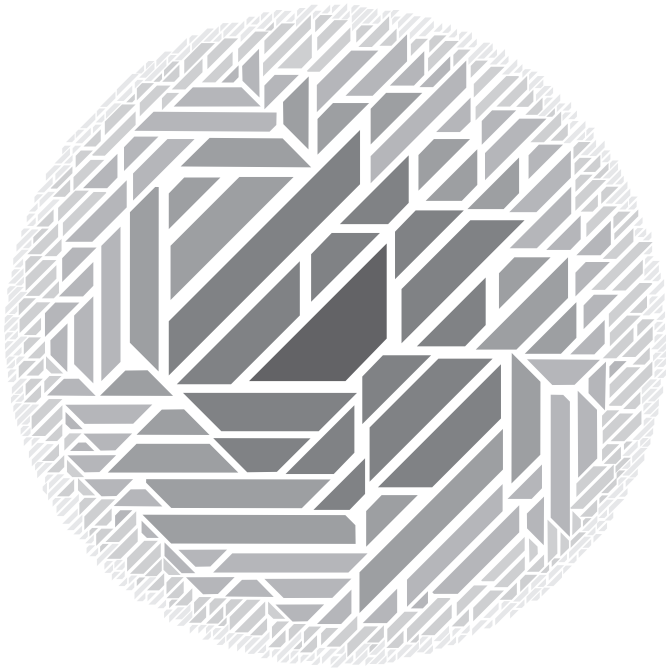
1. Hexagon cut final gray-scale.

Fascination
Paragraph Final Design.

1



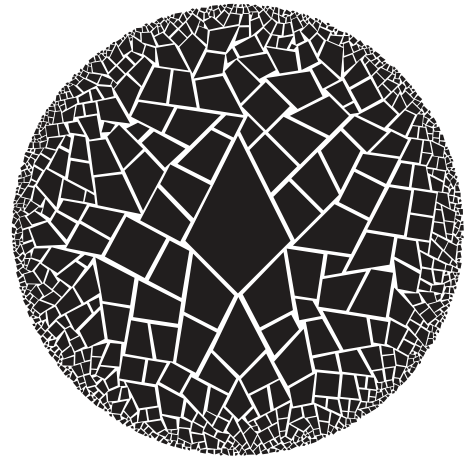
1. Emerald cut final black and white.



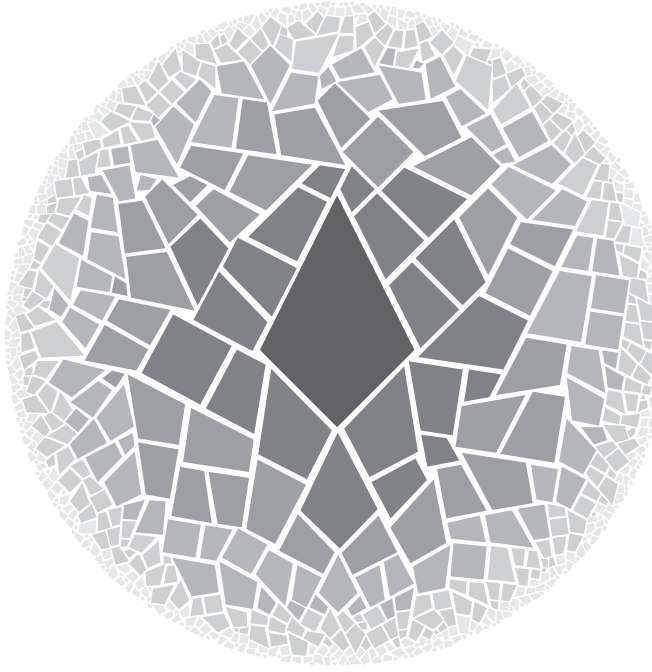
1. Emerald cut final gray-scale.

Fascination
Paragraph Final Design.

1



1. Lozenge cut final black and white.



1. Lozenge cut final gray-scale.

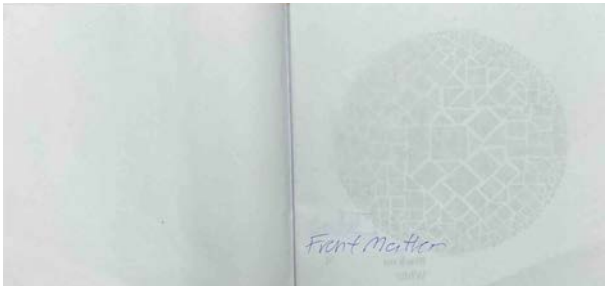
Fascination
Paragraph Booklet.

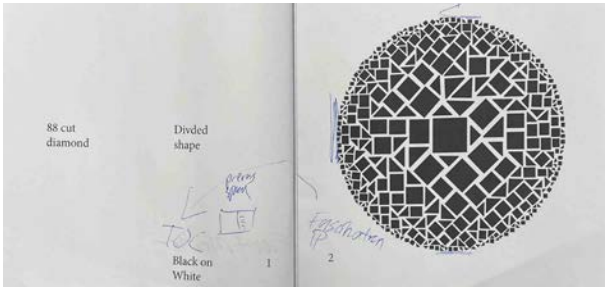
1

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1. Front matter edit.

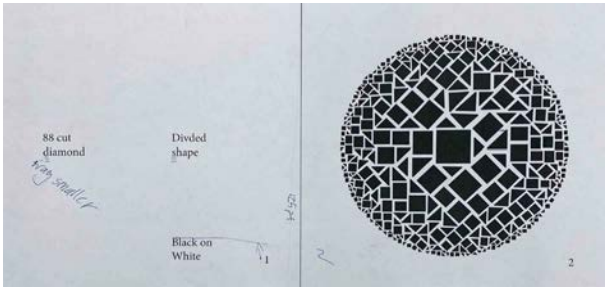
Margin edit and layout.

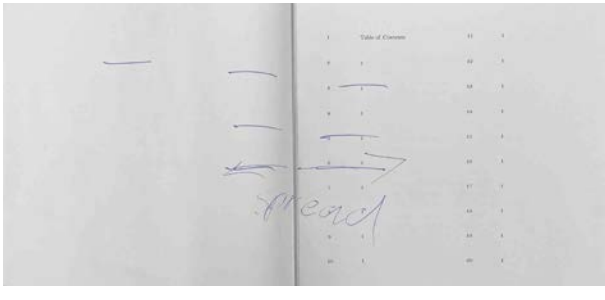
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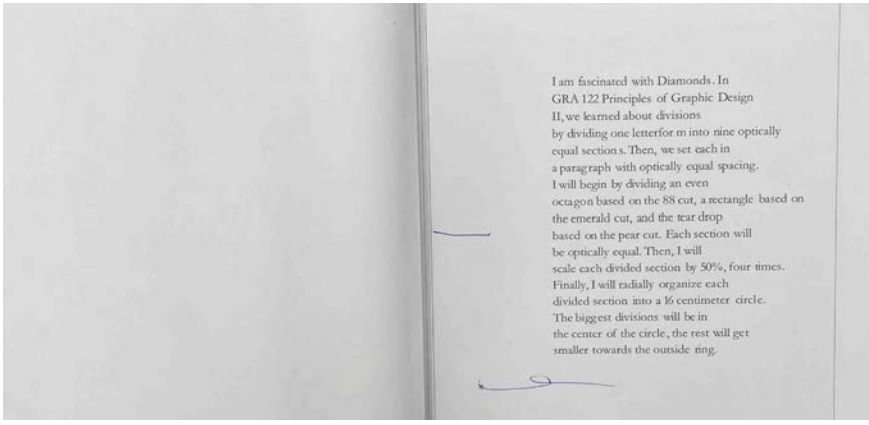
Smaller type and page

3. numbers edit.

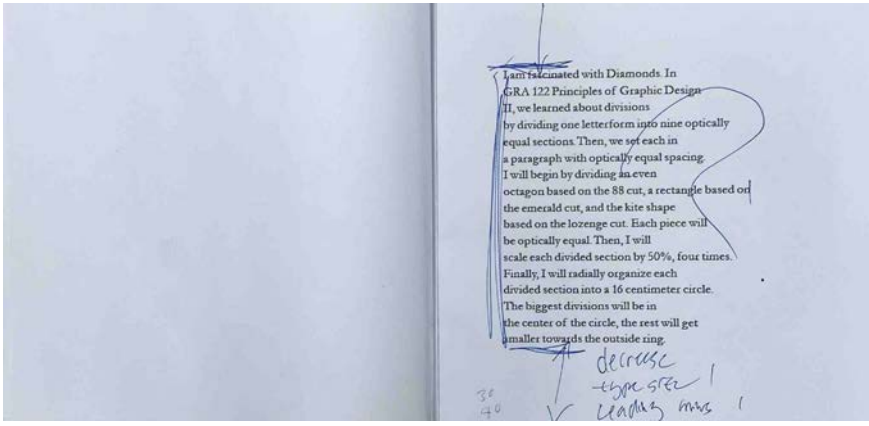
4. Table of contents edit.







I am fascinated with Diamonds. In
GRA 122 Principles of Graphic Design
II, we learned about divisions
by dividing one letterfor m into nine optically
equal section s. Then, we set each in
a paragraph with optically equal spacing.
I will begin by dividing an even
octagon based on the 88 cut, a rectangle based on
the emerald cut, and the tear drop
based on the pear cut. Each section will
be optically equal. Then, I will
scale each divided section by 50%, four times.
Finally, I will radially organize each
divided section into a 16 centimeter circle.
The biggest divisions will be in
the center of the circle, the rest will get
smaller towards the outside ring.



I am fascinated with Diamonds. In
GRA 122 Principles of Graphic Design
II, we learned about divisions
by dividing one letterform into nine optically
equal sections. Then, we set each in
a paragraph with optically equal spacing.
I will begin by dividing an even
octagon based on the 88 cut, a rectangle based on
the emerald cut, and the kite shape
based on the lozenge cut. Each piece will
be optically equal. Then, I will
scale each divided section by 50%, four times.
Finally, I will radially organize each
divided section into a 16 centimeter circle.
The biggest divisions will be in
the center of the circle, the rest will get
smaller towards the outside ring.

decrease
type size!

1 1. Paragraph edit.

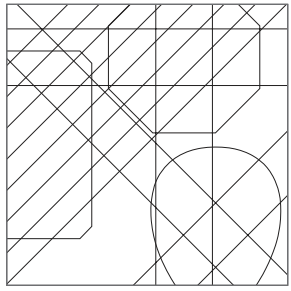
2 2. Paragraph margins and photo quality edit.

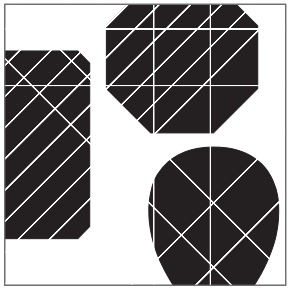
Fascination Paragraph Booklet Cover.

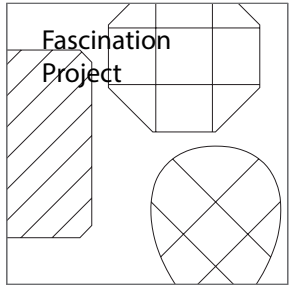
1 2

3 4

5 6

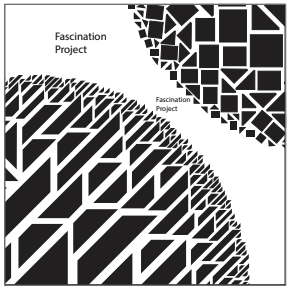




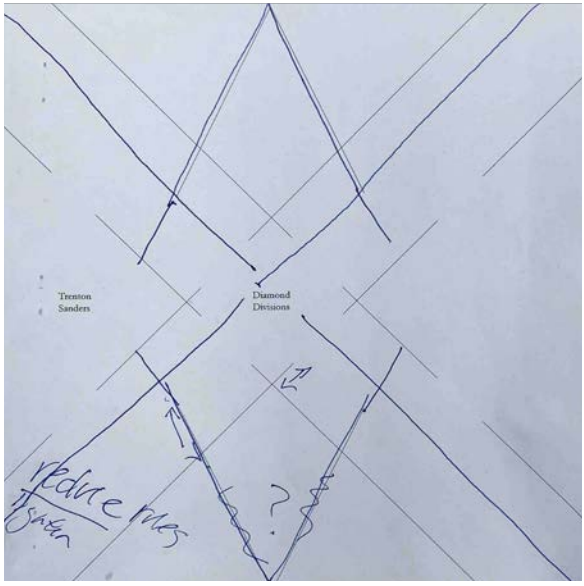


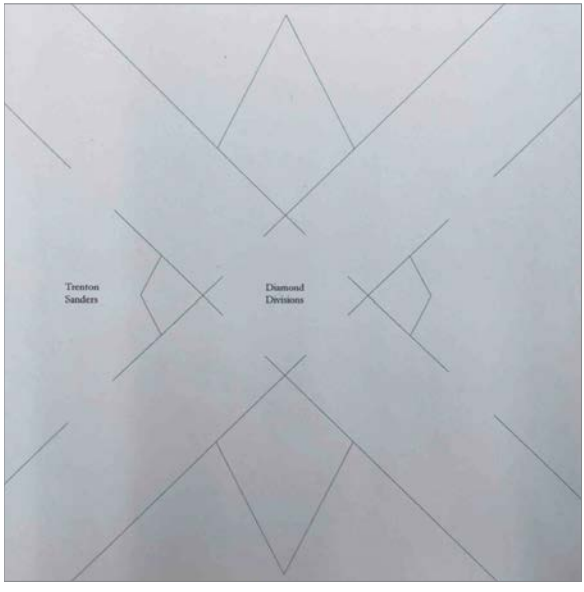






1. Diamond cuts on cover.
2. Diamond cuts black and white on cover.
3. Diamond cut sections on cover.
4. Diamond cut sections with color transparency on cover.
5. Close up of diamond cut design on cover.
6. Two diamond cut designs creating tension on cover.





1 1. Lozenge diamond cut on cover with rules.

2 2. Booklet cover final.

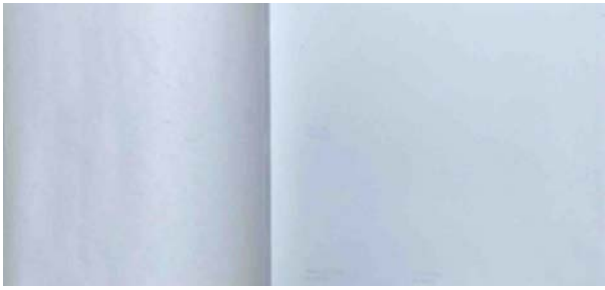
Fascination Paragraph Booklet Final.

1

2

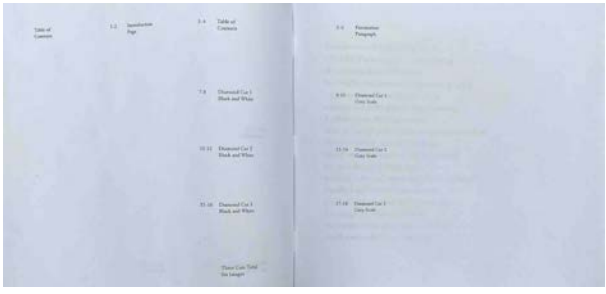
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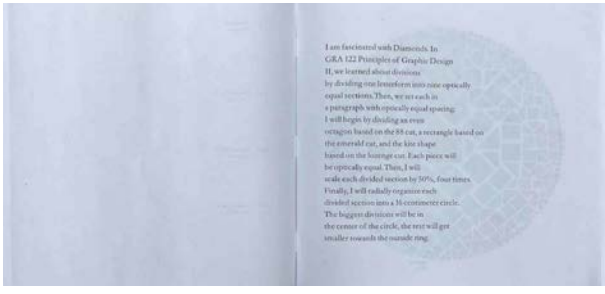
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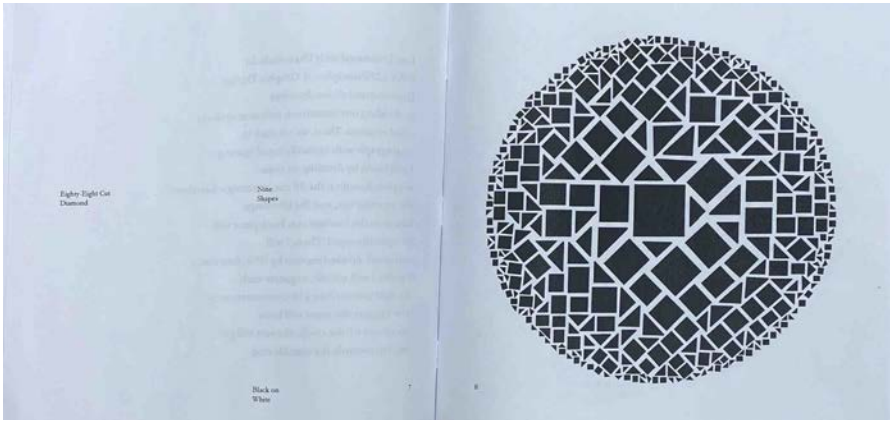


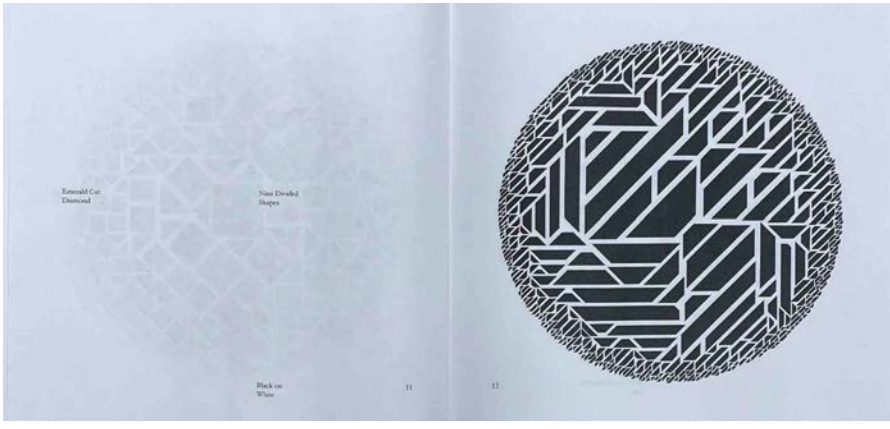


1. Inside front cover.
2. Front matter.
3. Table of contents
4. Fascination paragraph.









1 1. Hexagon diamond cut page.

2 2. Emerald diamond cut page.

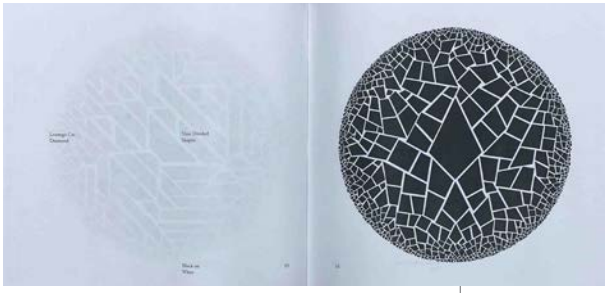
Fascination Paragraph Booklet Final.

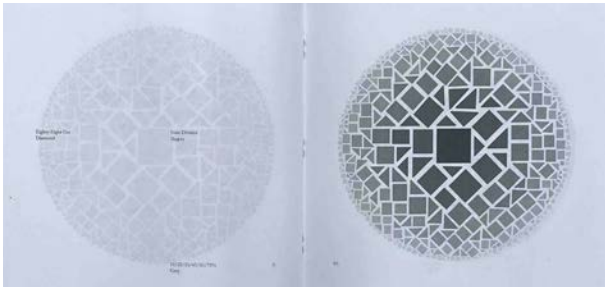
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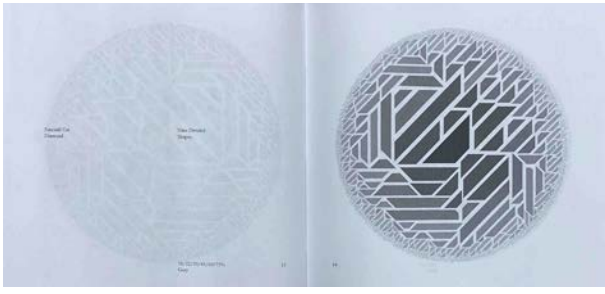
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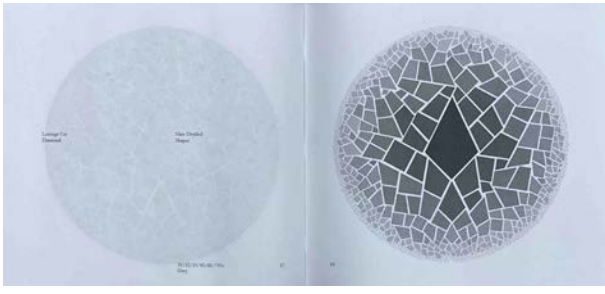
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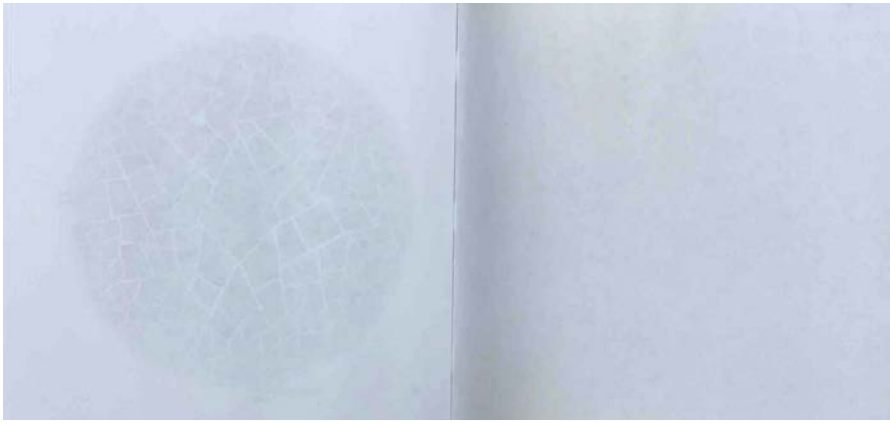


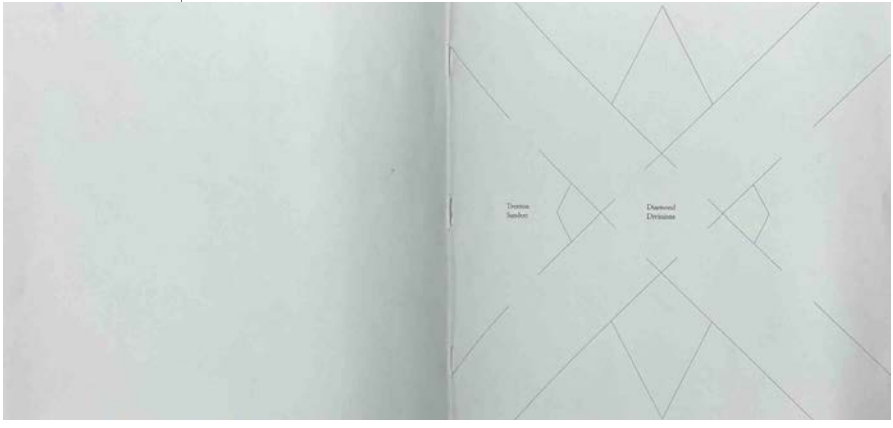






1. Lozenge cut diamond black and white page.
2. Hexagon cut diamond gray-scale page.
3. Emerald cut diamond gray-scale page.
4. Lozenge cut diamond gray-scale page.





1 1. Inner back page.

2 2. Front and back page.

Book Cover Typography

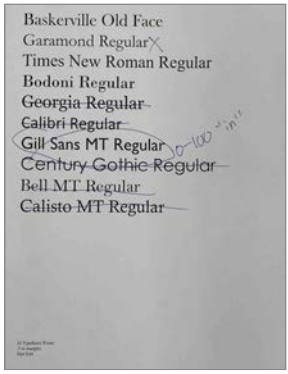
Book Covers.

1 2

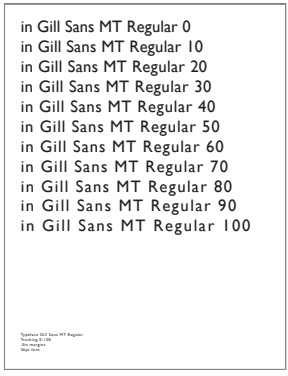
3 4

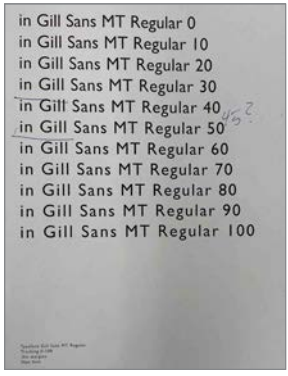
5 6



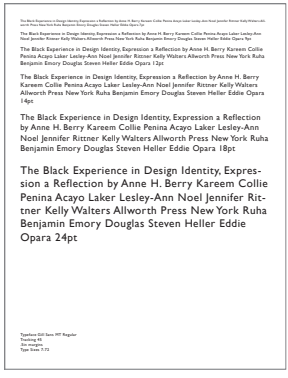


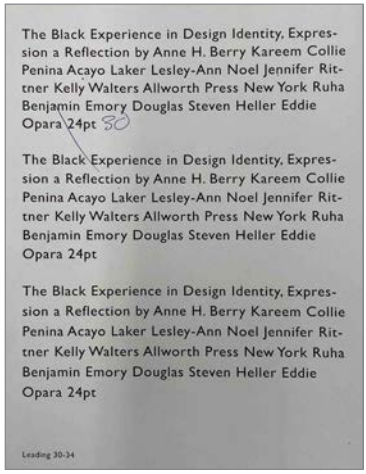
1. Typeface options.
2. Gill Sans MT Regular chosen.
3. Tracking 0-100.
4. Tracking of 45 chosen.
5. Typesize options.
6. Typesizes in paragraph form.



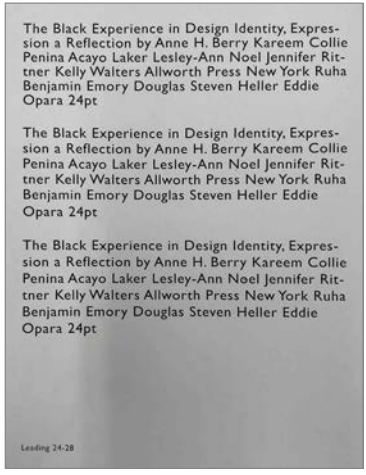


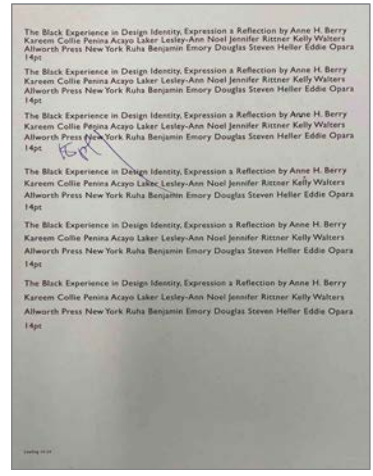












1 2

3 4

1. Leading of 30 chosen.
2. Tracking of 24 chosen.
3. Leading 24-28
4. Leading of 18 chosen.

Book Cover
I Type size

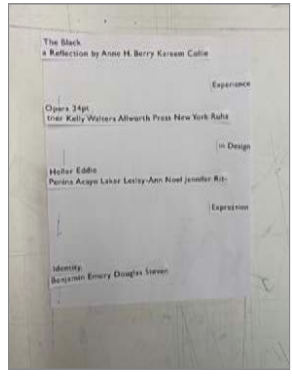
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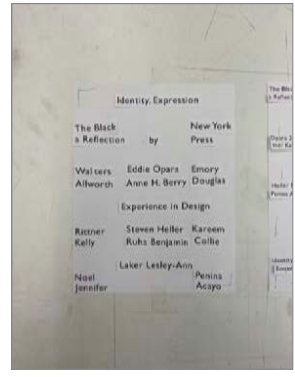


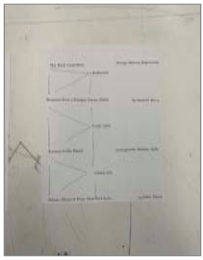




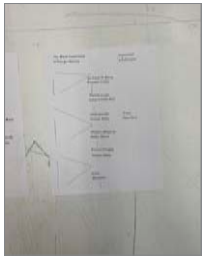
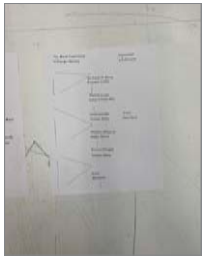
1. Book cover 1 attempt 1.
2. Book cover 2 attempt 1.
3. Book cover 1 attempt 2.
4. Book cover 3 attempt 1.
5. Book covers first attempts.
6. Book cover 2 attempt 2.













1 2 3

4 5 6

7 8 9

1. Book cover 3 attempt 2.
2. Book cover 2 attempt 3.
3. Book cover 3 attempt 3.
4. Book cover 1 attempt 3.
5. Book cover 3 attempt 4.
6. Book cover 3 attempt 5.
7. Book cover 1 attempt 4.
8. Book cover 3 attempt 6.
9. Book cover 2 attempt 4.

Book Cover
I Type size

1 2

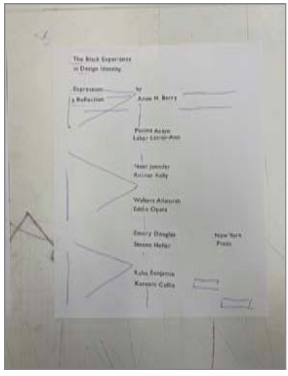
3 4

5 6



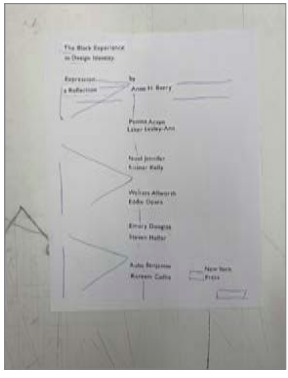


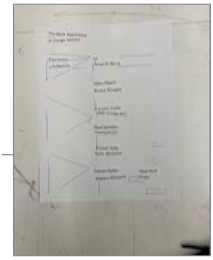




1. Book cover 1 attempt 5.
2. Book cover 1 attempt 6.
3. Book cover 2 attempt 5.
4. Book cover 3 attempt 7.
5. Book cover 1 attempt 7.
6. Book cover 3 attempt 8.












1. Book cover 2 attempt 6.
2. Book cover 3 attempt 9.
3. Book cover 1 attempt 8.
4. Book cover 3 attempt 10.
5. Book cover 3 attempt 11.
6. Book cover 1 attempt 9.
7. Book cover 2 attempt 7.
8. Book cover 3 attempt 12.
9. Book cover 1 attempt 10.

1 2 3

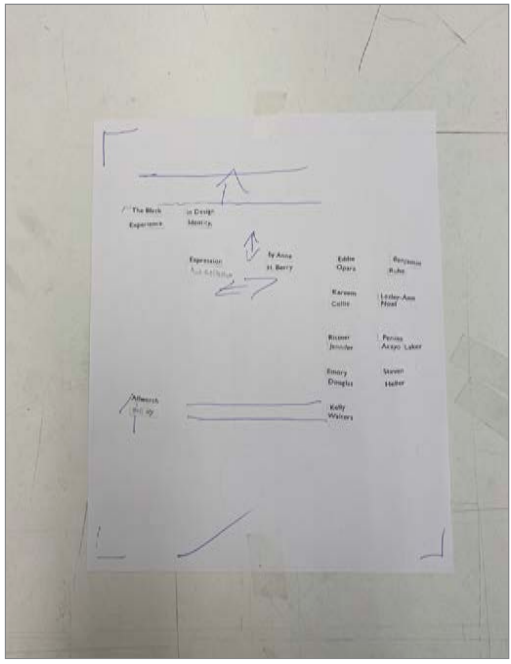
4 5 6

7 8 9

Book Cover
I Type size

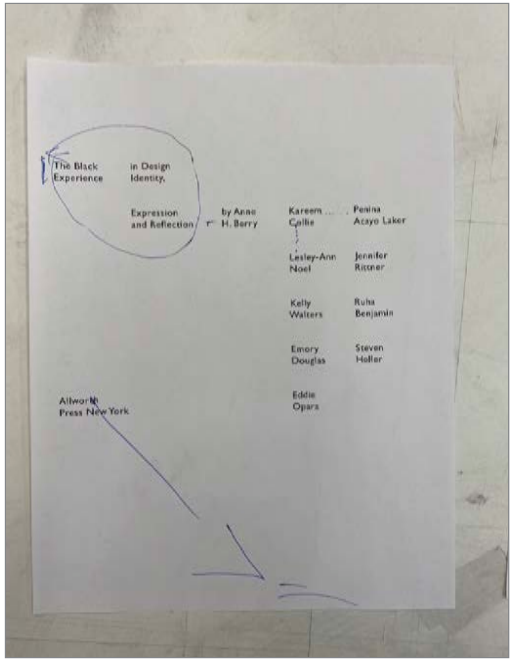
1

2



1. Book cover I attempt 11.

2. Book cover I attempt 12.



The Black Experience in Design Identity, Expression and Reflection

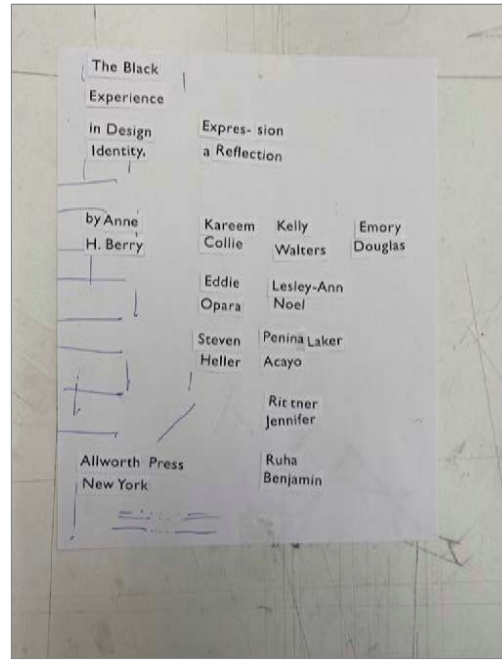
by Anne H. Berry
Kareem Collie
Penina Acayo Laker
Lesley-Ann Noel
Jennifer Rittner
Kelly Walters
Ruha Benjamin
Emory Douglas
Steven Heller
Eddie Opara

Allworth Press
New York, N.Y.

Book Cover
I Type size

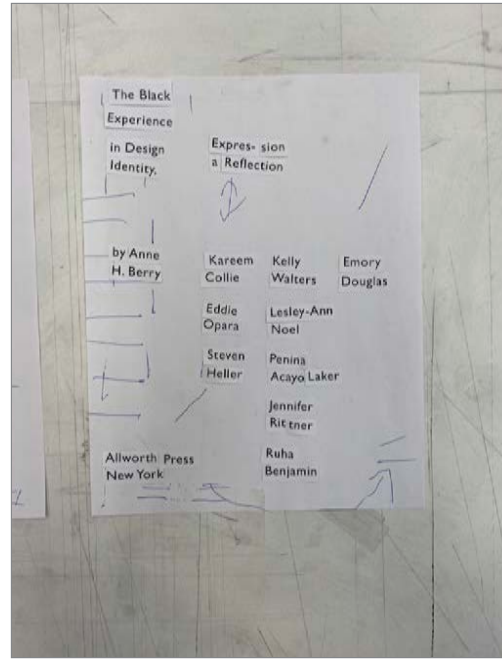
1

2



1. Book cover 2 attempt 8.

2. Book cover 2 attempt 9.



The Black Experience in Design Identity, Expression and Reflection

by Anne H. Berry

Kareem Collie

Jennifer Rittner

Ruha Benjamin

Kelly Walters

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Emory Douglas

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Eddie Opera

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Allworth Press
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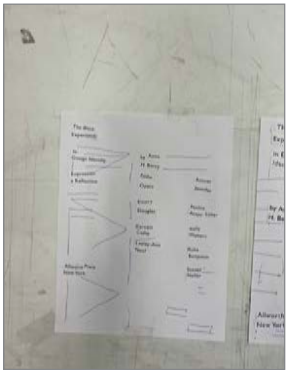
Book Cover
I Type size

1 2

3 4

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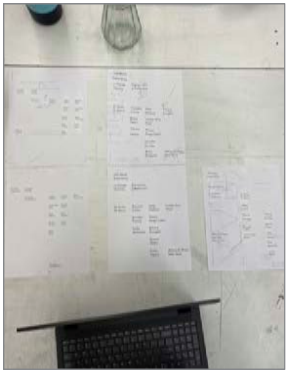




1. Book cover 3 attempt 13.



2. Book cover 3 attempt 14.

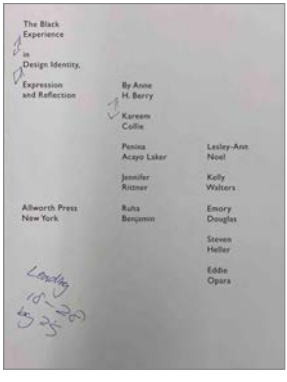


3. Book cover 3 attempt 15.

4. Book covers visualized together.



5. Book covers construction.



6. Book cover 3 attempt 16.

The Black
Experience

in
Design Identity,

Expression
and Reflection

by Anne
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Kareem
Collie

Penina
Acayo Laker

Jennifer
Rittner

Ruha
Benjamin

Lesley-Ann
Noel

Kelly
Walters

Emory
Douglas

Steven
Heller

Eddie
Opara

Allworth Press
New York, N.Y.

Book Cover
2 Type sizes.

1 2

3 4

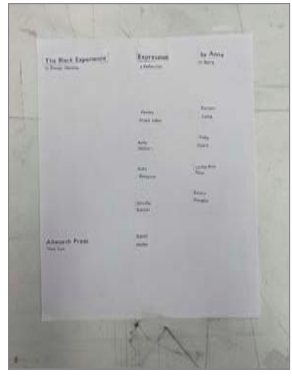
5 6













1. Book cover 1 attempt 1.
2. Book cover 1 attempt 2.
3. Book cover 1 attempt 3.
4. Book cover 1 attempt 4.
5. Book cover 1 attempt 5.
6. Book cover 1 attempt 6.

The Black Experience in Design

Identity, Expression and Reflection

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Emory
Douglas

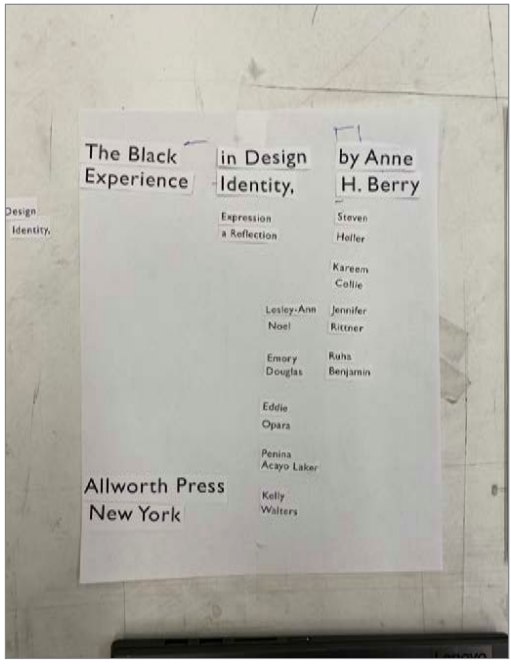
Allworth Press

New York, N.Y.

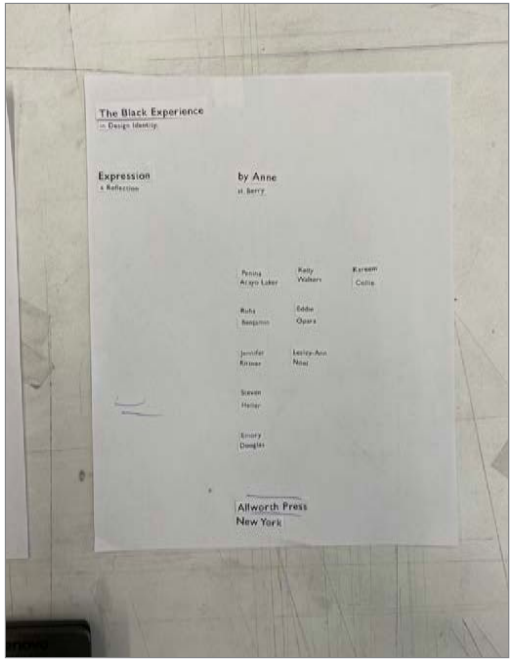
Book Cover
2 Type sizes.

1

2



1. Book cover 2 attempt 1.



2. Book cover 2 attempt 2.

The Black Experience
in Design Identity.

Expression
a Reflection

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H. Berry

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Walters

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Ruha
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Eddie
Opara

Jennifer
Rittner

Lesley-Ann
Noel

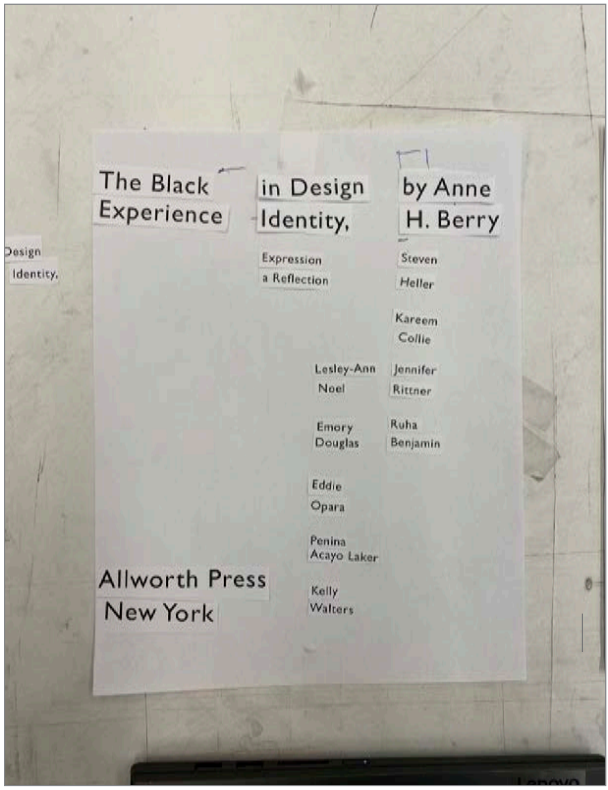
Steven
Heller

Emory
Douglas

Allworth Press
New York, N.Y.

Book Cover
2 Type sizes.

I



1. Book cover 3 attempt
   1.

The Black Experience in Design Identity

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Jennifer Rittner
Kelly Walters
Penina Acayo Laker

Allworth Press
New York

Book Cover
3 Type sizes.

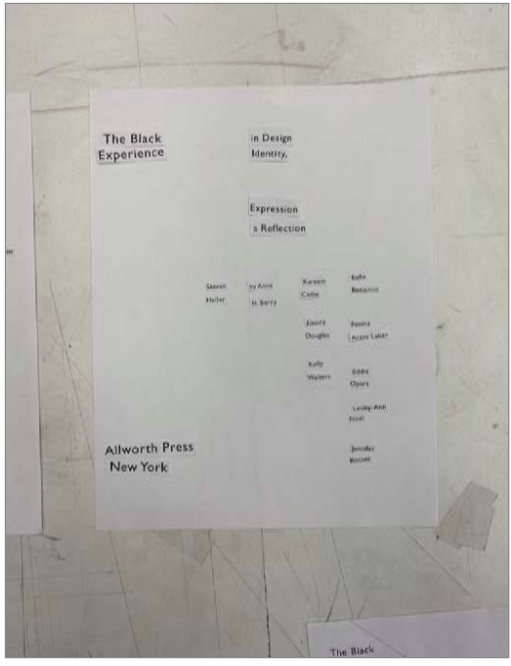
1

2



1. Book cover 1 attempt 1.

2. Book cover 1 attempt 2.



The Black Experience in Design Identity, Expression and Reflection

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Allworth Press
New York

Book Cover
3 Type sizes.

Book cover 2, 3 type sizes digital final.

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New York N.Y.

Book Cover
3 Type sizes.

1

2



1. Book cover 3 attempt
   1.

2. Book cover 3 attempt
   2.



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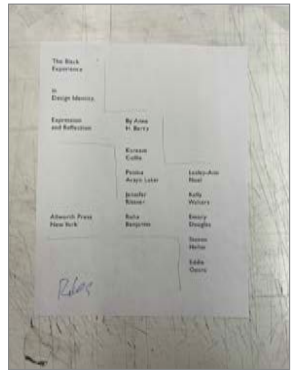
Allworth Press
New York

Book Cover Rules.

1 2

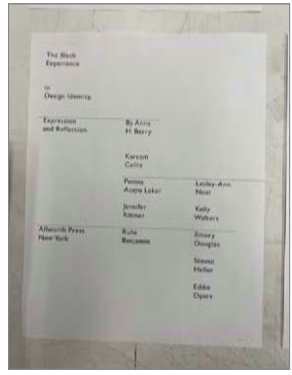
3 4

5 6

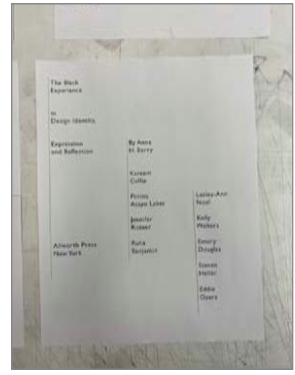




1. Book cover 1 attempt 1.

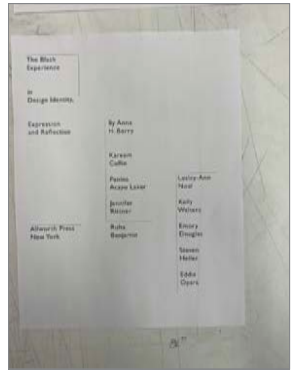


2. Book cover 1 attempt 2.

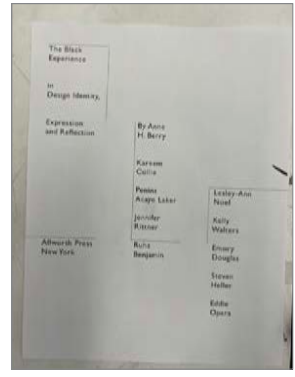


3. Book cover 2 attempt 3.

4. Book cover 3 attempt 4.

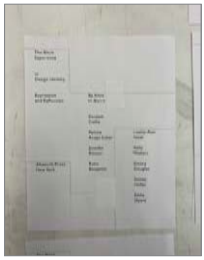
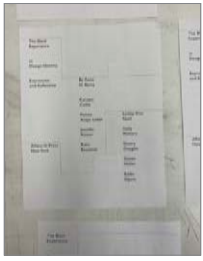


5. Book cover 1 attempt 5.



6. Book cover 3 attempt 6.








1 2 3

4 5 6

7 8 9

1. Book cover 1 attempt 7.
2. Book cover 1 attempt 8.
3. Book cover 1 attempt 9.
4. Book cover 1 attempt 10.
5. Book cover 1 attempt 11.
6. Book cover 1 attempt 12.
7. Book cover 1 attempt 13.
8. Book cover 3 attempt 14.
9. Book cover 1 attempt 15.

Book Cover
Rules.

Book cover 1, rules
digital final.

The Black Experience in Design Identity, Expression and Reflection

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Allworth Press
New York, N.Y.

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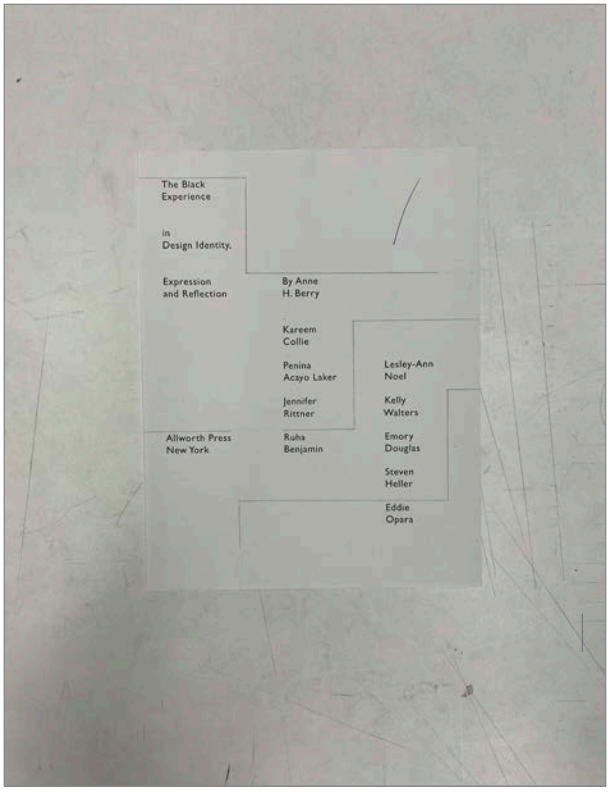
Steven Heller

Eddie Opara

Book Cover Rules.

1

1. Book cover 2 attempt
   1.



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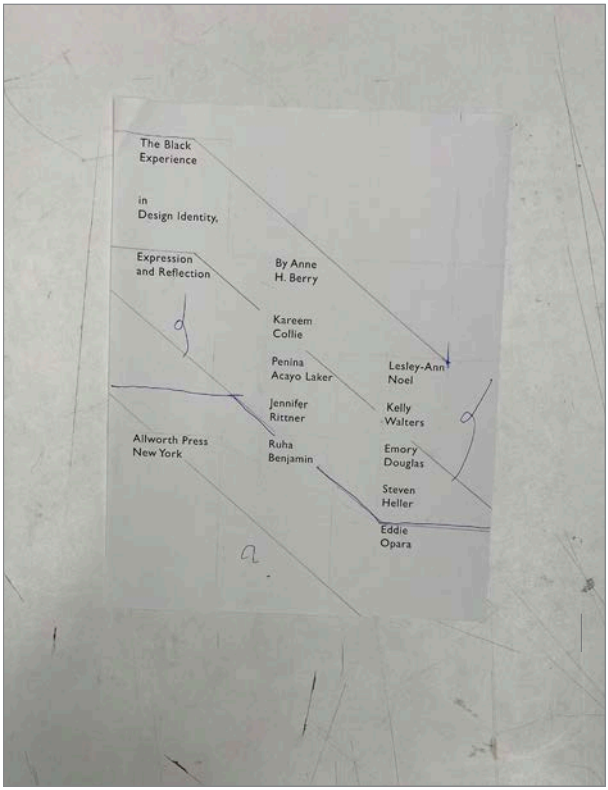
Eddie Opara

Allworth Press
New York, N.Y.

Book Cover Rules.

1

1. Book cover 3 attempt
   1.



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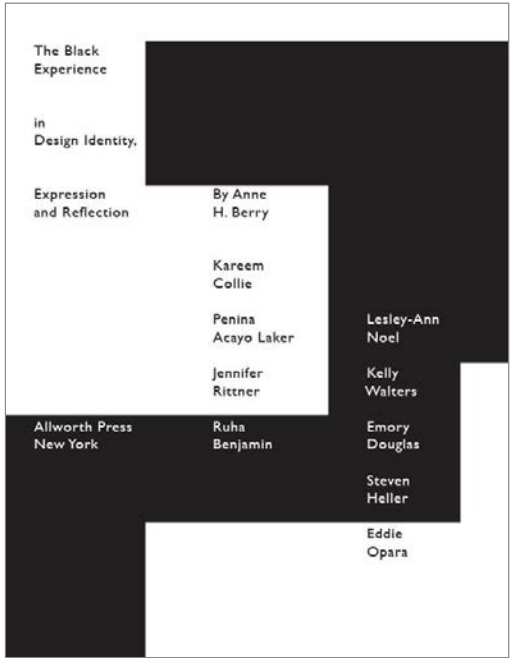
Eddie
Opara

Allworth Press
New York, N.Y.

Book Cover Fields.

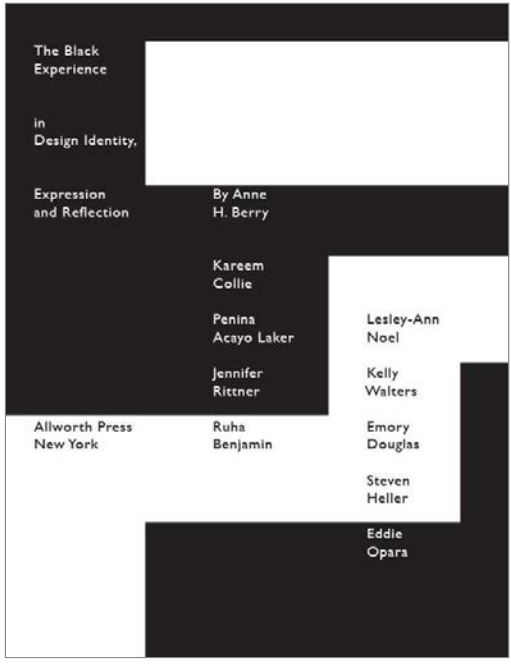
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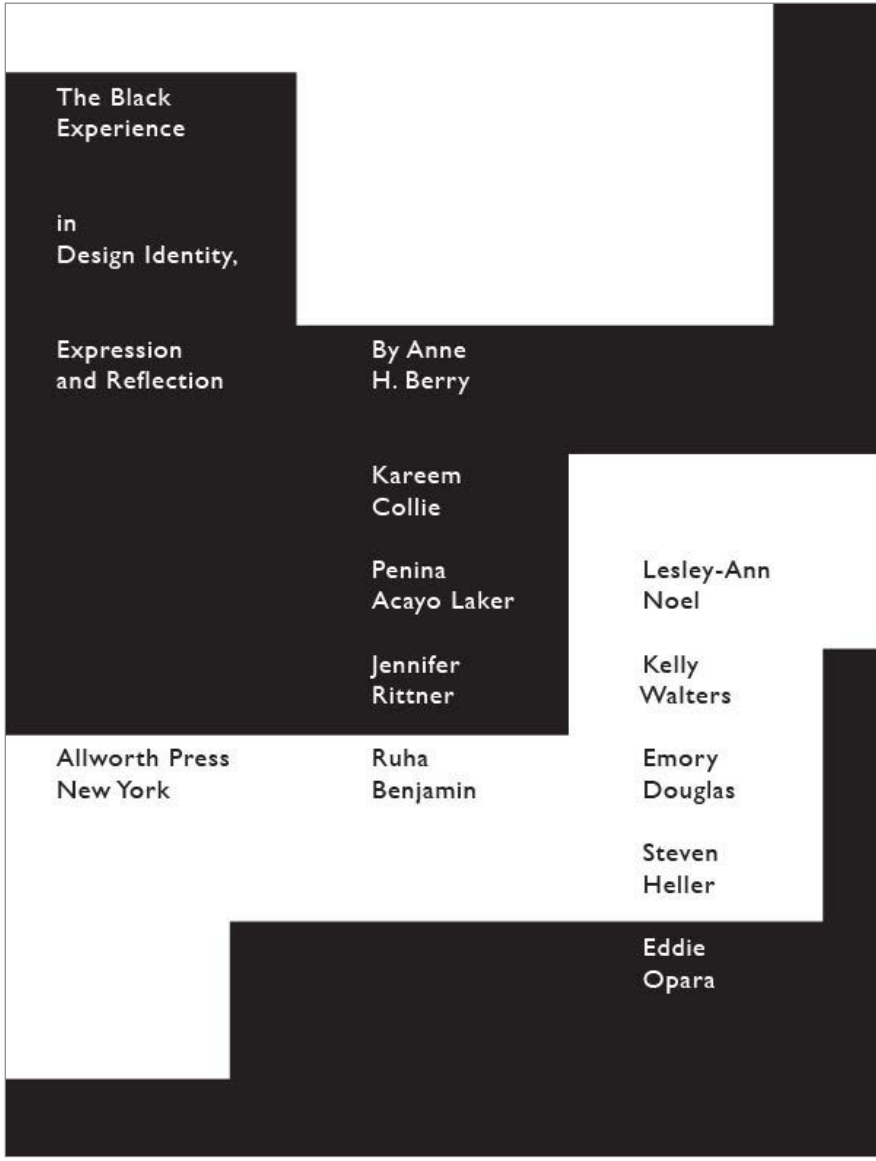
2



1. Book cover 1 attempt 1.

2. Book cover 1 attempt 2.

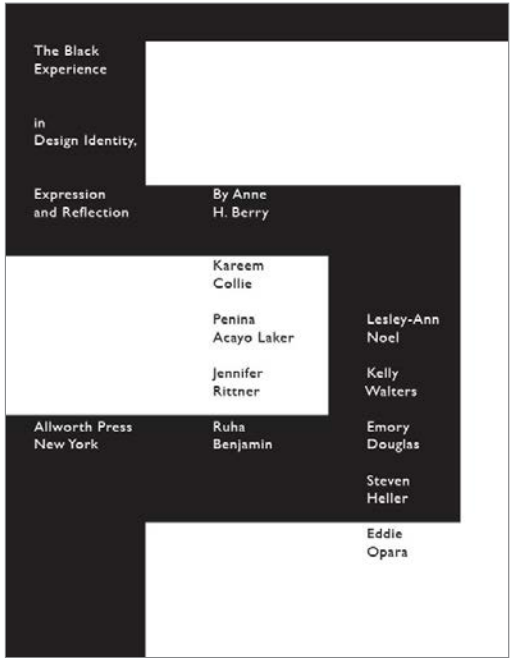



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Opara
Allworth Press
New York

Book Cover Fields.

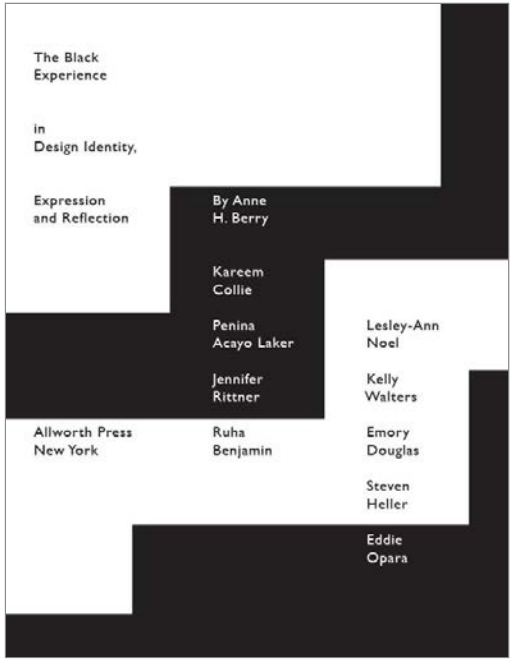
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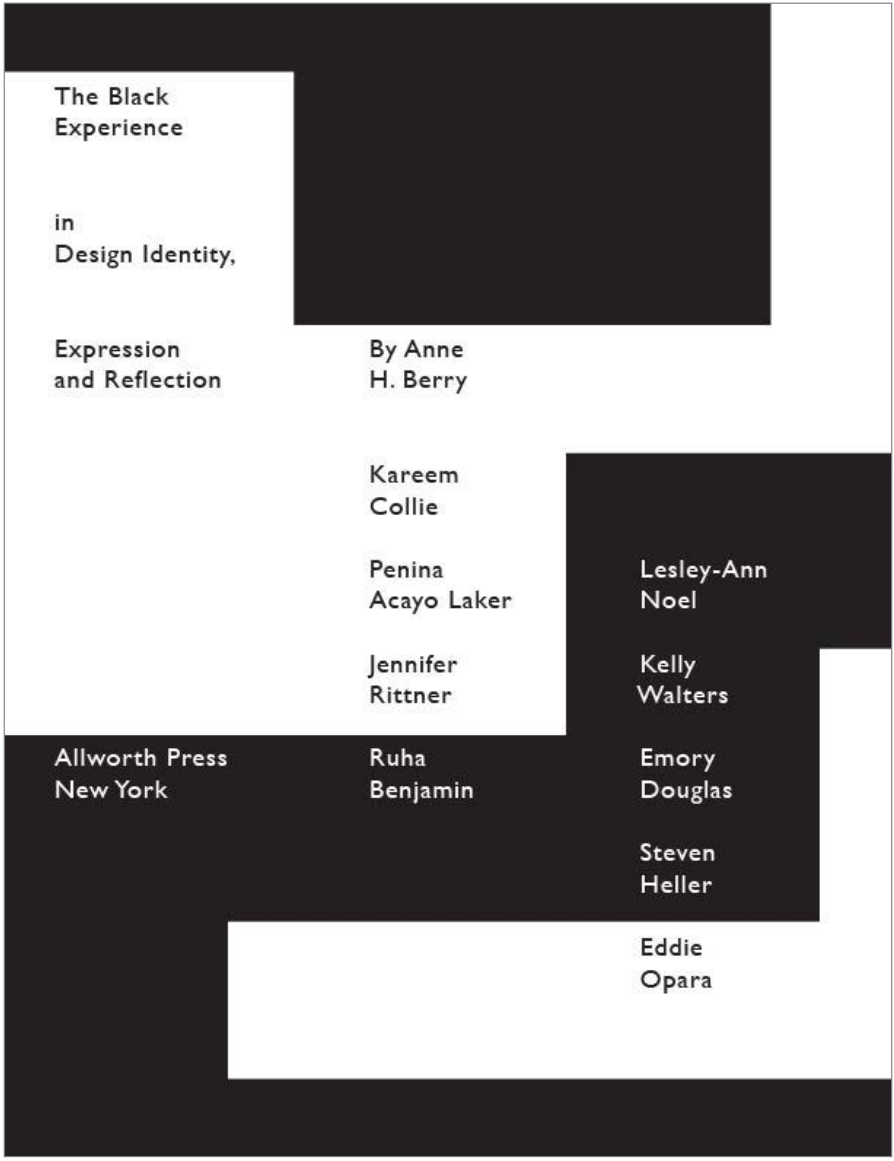
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1. Book cover 2 attempt 1.

2. Book cover 1 attempt 2.

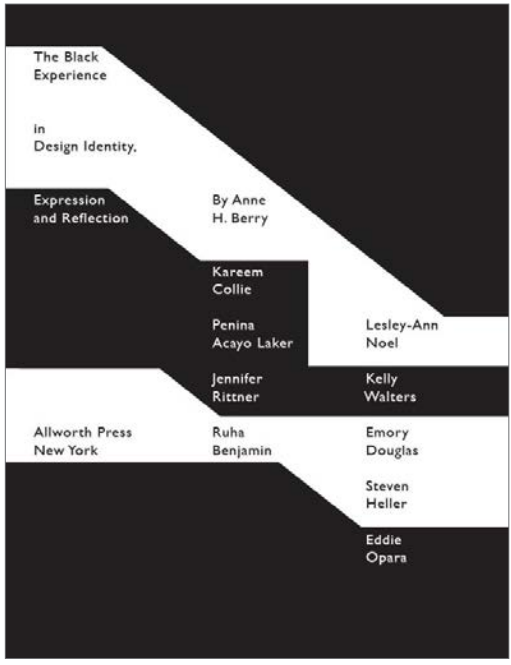



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Book Cover Fields.

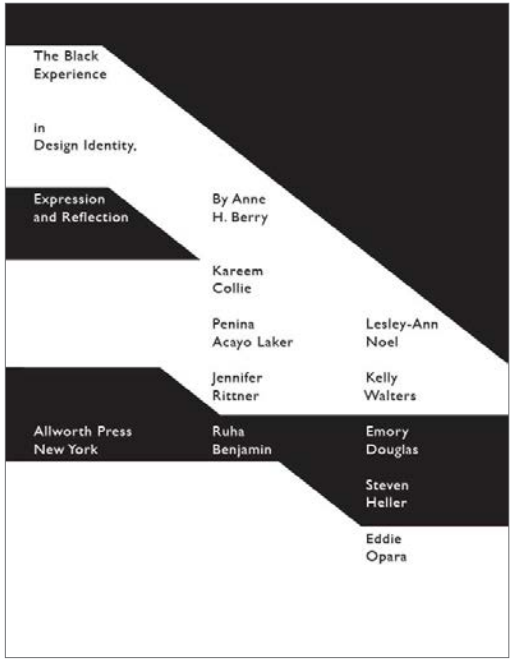
1

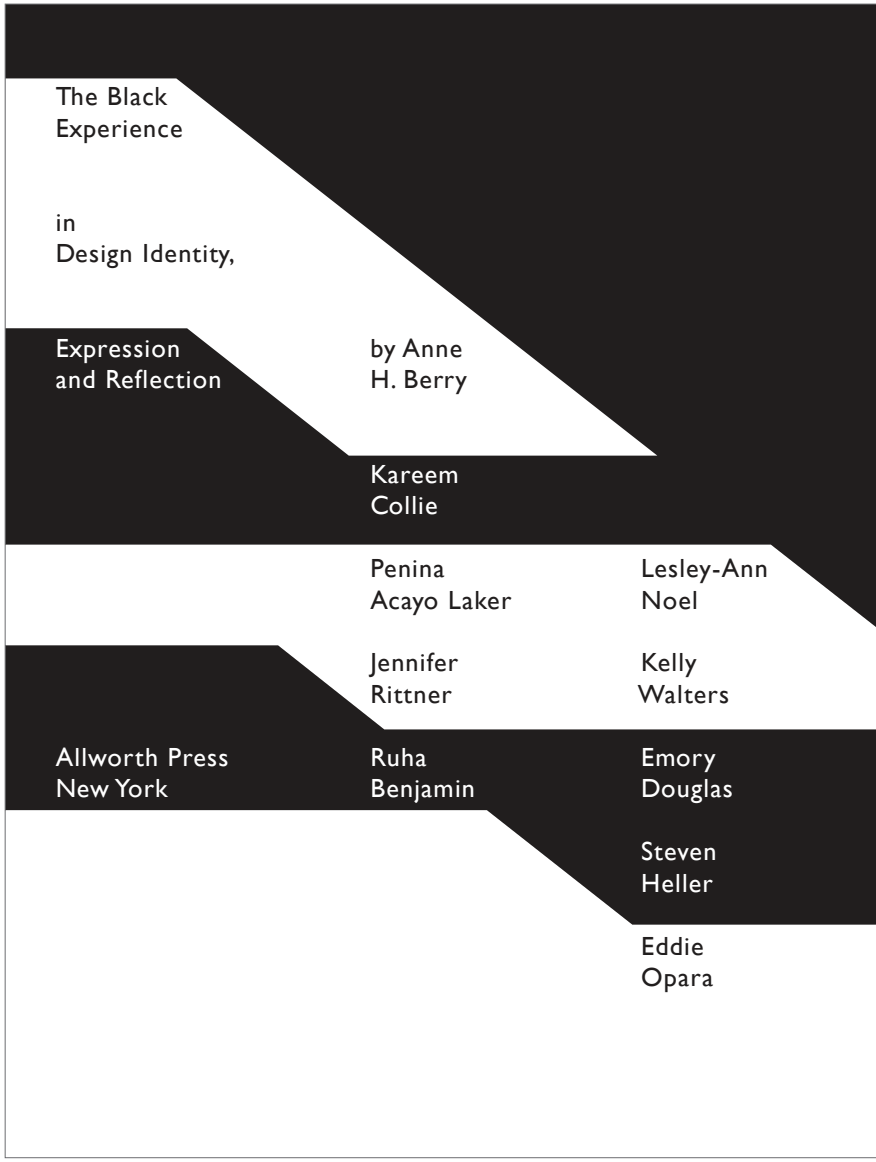
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1. Book cover 3 attempt 1.

2. Book cover 3 attempt 2.

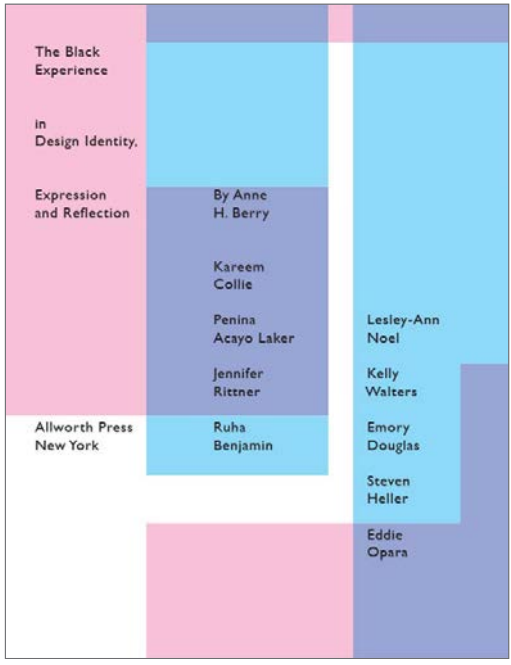



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Steven
Heller
Eddie
Opara

Book Cover Color Fields.

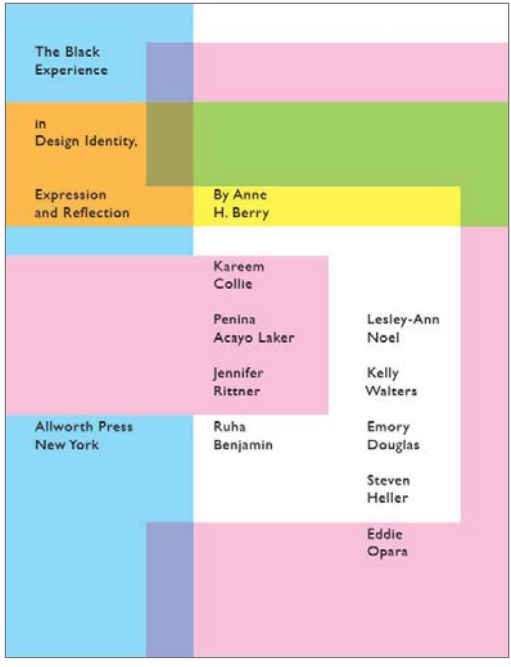
1

2



1. Book cover 1 attempt 1.

2. Book cover 1 attempt 2.




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Book Cover Color Fields.

1 2

3 4

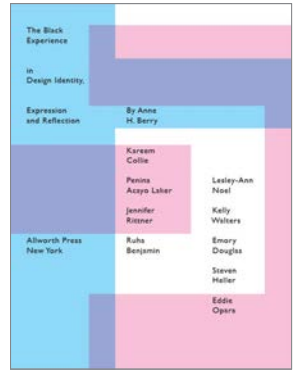
5 6





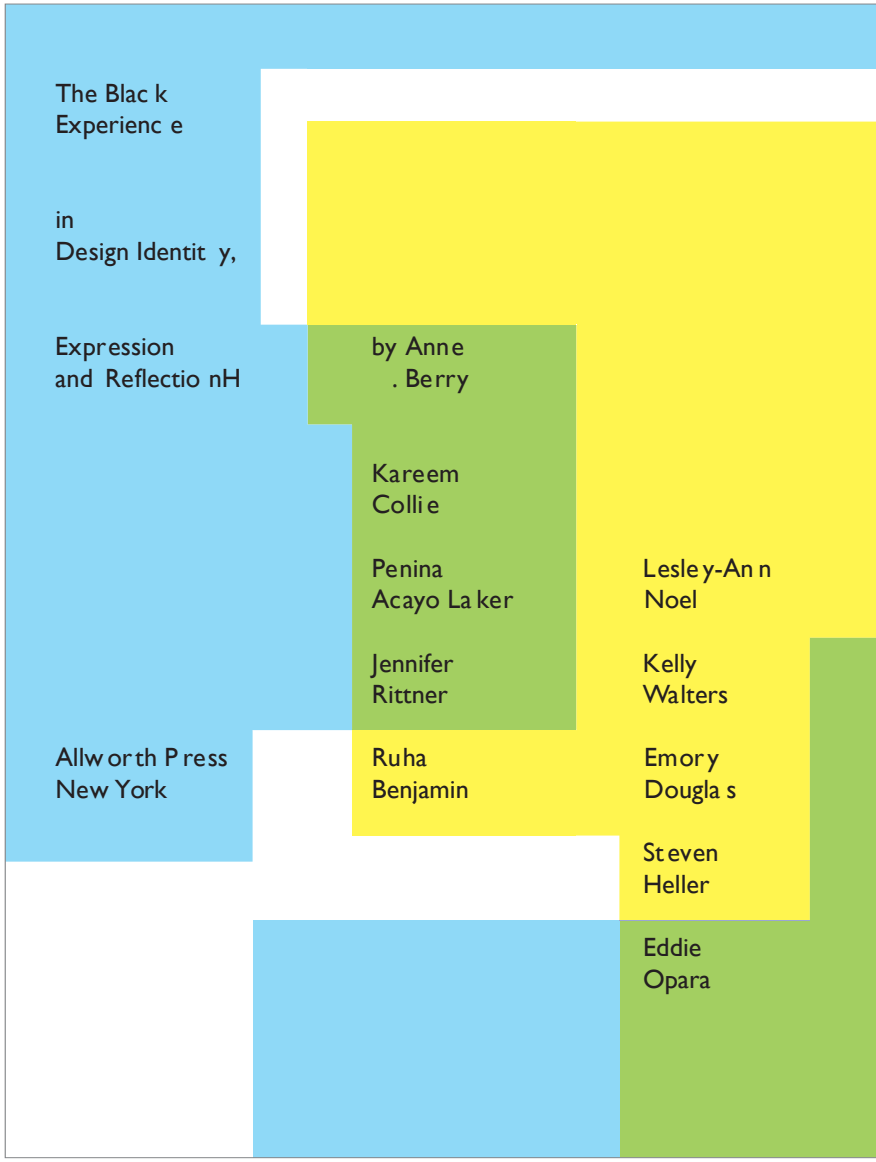








1. Book cover 2 attempt 1.
2. Book cover 2 attempt 2.
3. Book cover 2 attempt 3.
4. Book cover 2 attempt 4.
5. Book cover 2 attempt 5.
6. Book cover 2 attempt 6.


The Blac k
Experienc e
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Kelly
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Emory
Dougla s
Steven
Heller
Eddie
Opara
Allw orth P ress
New York

Book Cover Color Fields.

1

1. Book cover 3 attempt
   1.



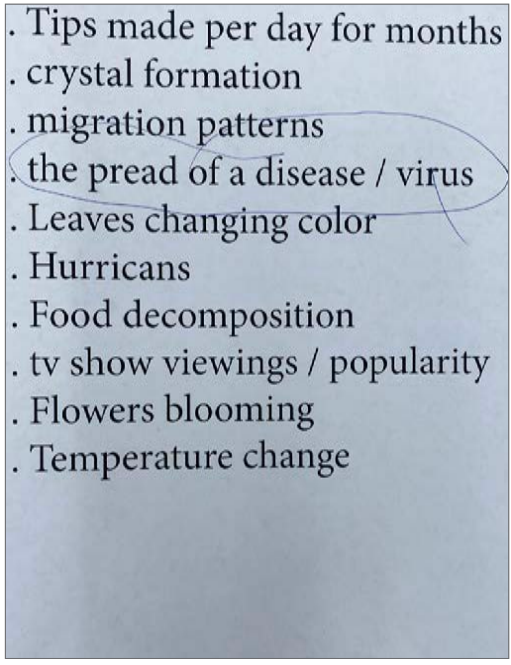

The Blac k
Experienc e
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Design Identi ty,
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Calender

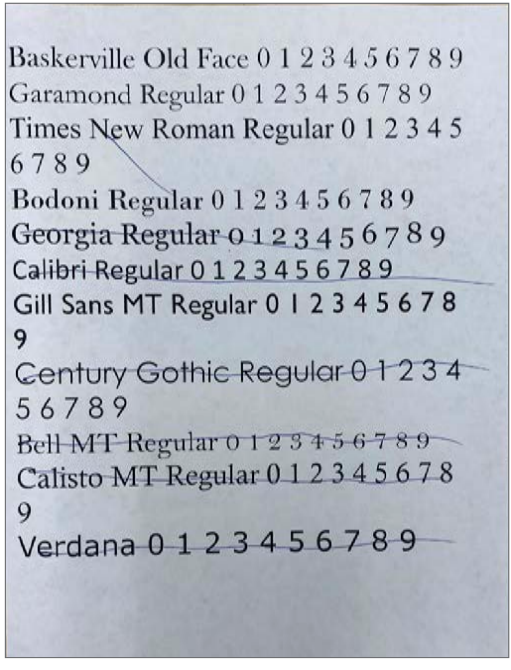
Calender

1

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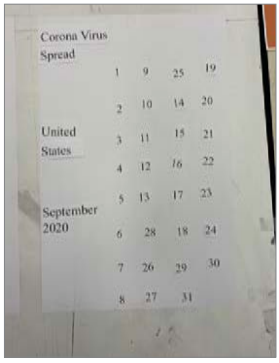


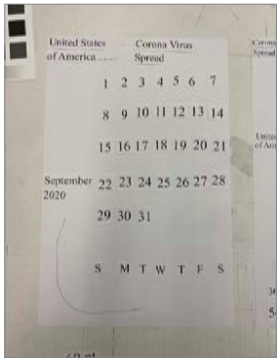
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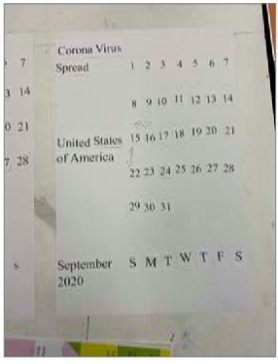


2. Typeface options. Times New Roman chosen.

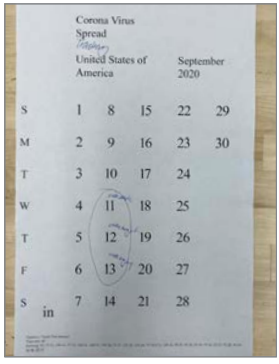












1 2 3

4 5 6

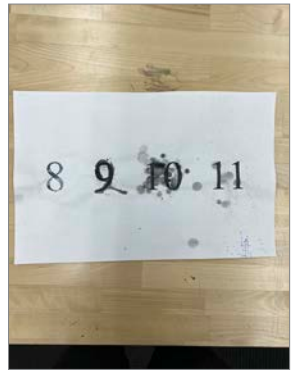
1. Calender attempt 1.
2. Calender attempt 2.
3. Calender attempt 3.
4. Calender attempt 4.
5. Calender attempt 5.
6. Kerning applied, and spacing adjusted.

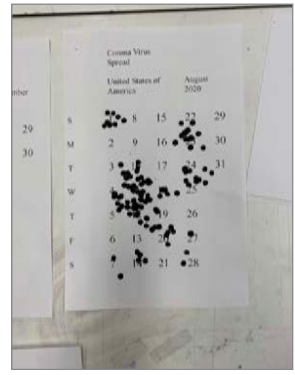
Calender

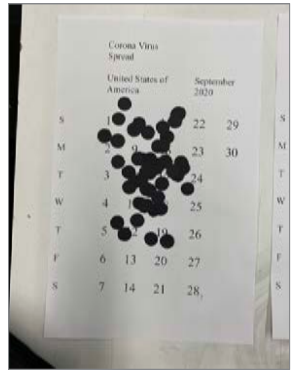
1 2

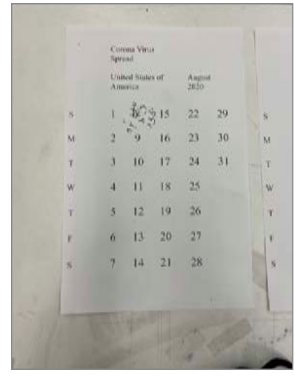
3 4

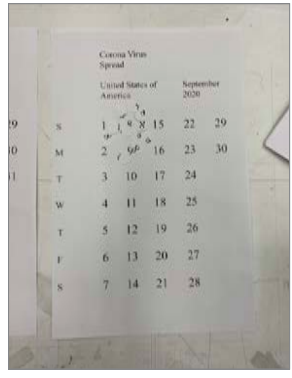
5 6

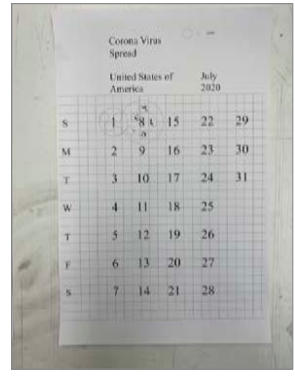




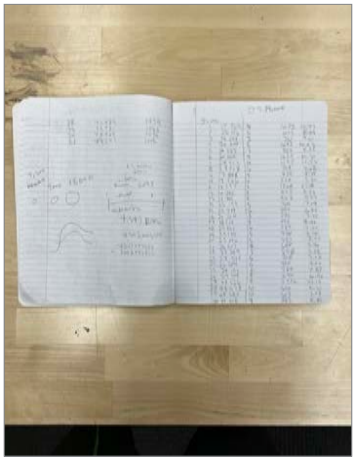


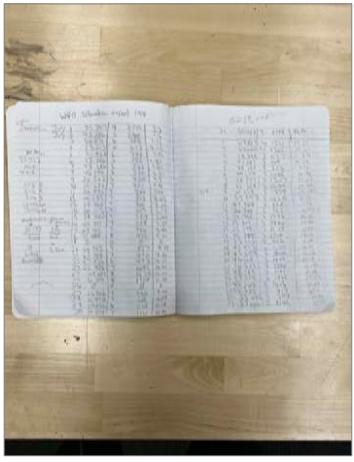






1. Design exploration for the spread of a virus.
2. Design exploration version 2.
3. Design exploration version 3.
4. Design exploration version 4 tight spread.
5. Wider spread
6. Grid format created for structured spread.





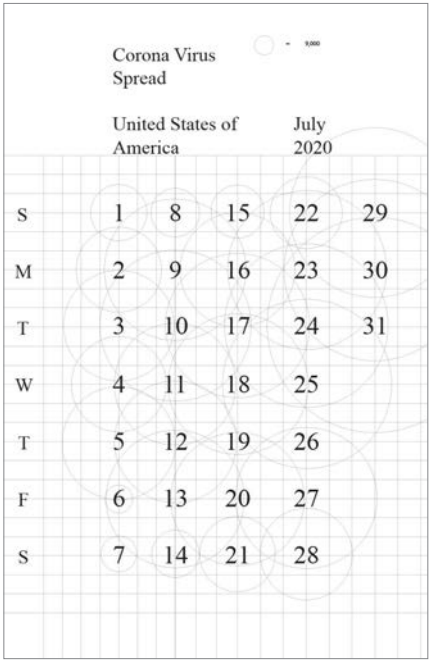
1 1. Statistical data collected for the spread of the corona virus June 2020.

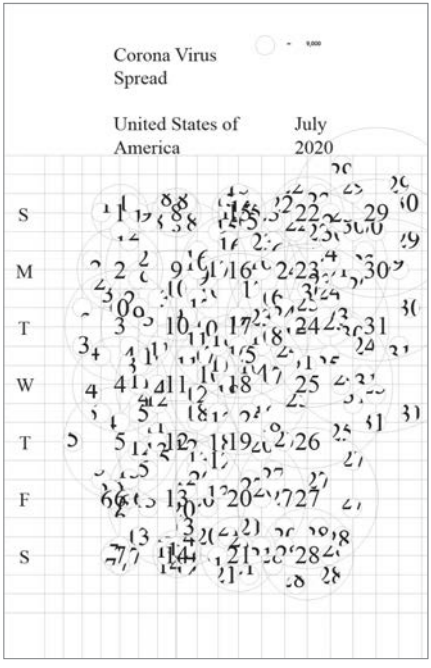
2 2. Statistical data collected for the spread of the corona virus July to August.

Calender

1

2

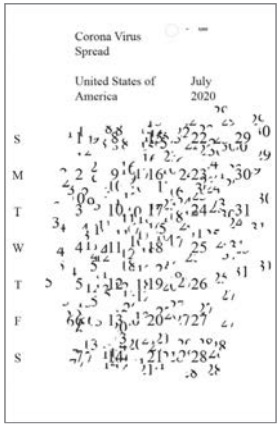


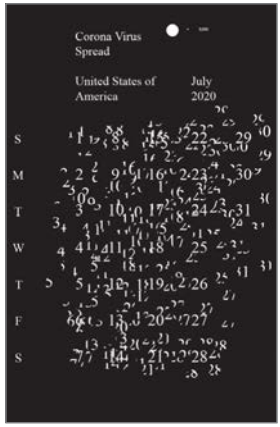


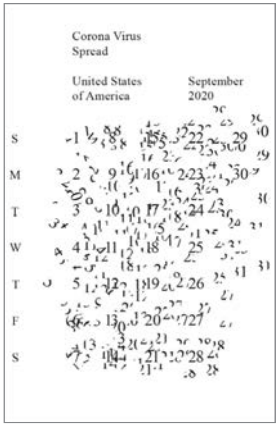
1. Circles created to represent the amount of spread of the virus that day.

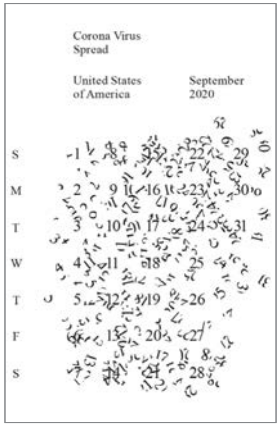
2. Each cut out circle represents 9,000 People infected that day.

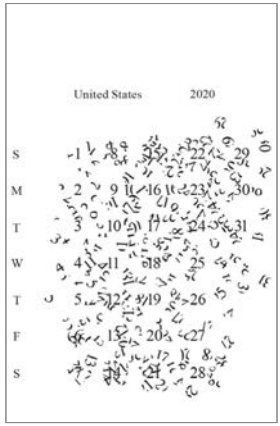












1 2 3

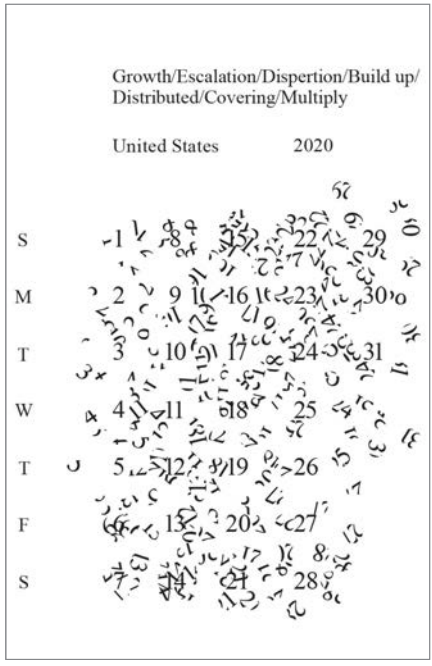
4 5 6

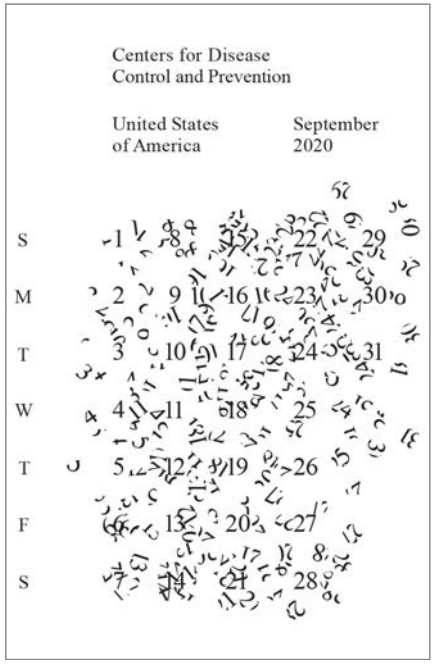
1. Dates visible.
2. No grid no dates.
3. Black background white text attempted.
4. Rotated circles for more variation.
5. Even more random rotation.
6. Titles removed.

Calender

1

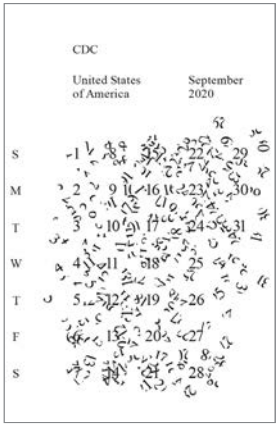
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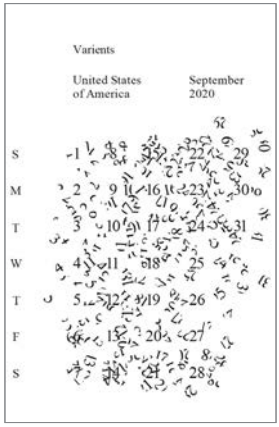


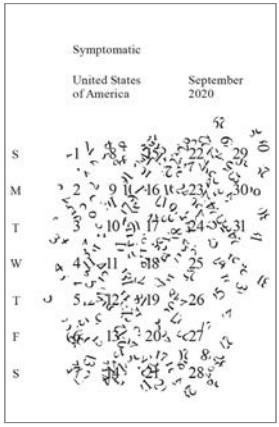


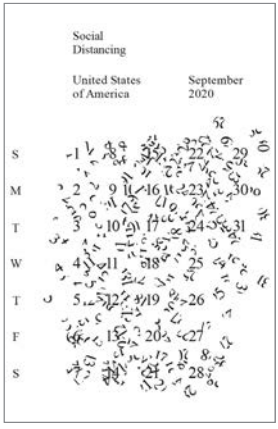
1. Potential less literal names.

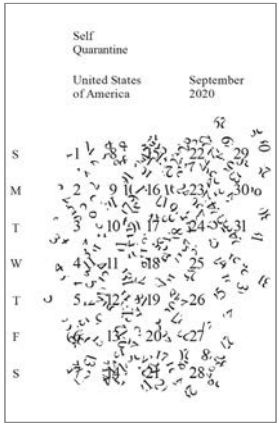
2. Centers for Disease Control and Prevention title.

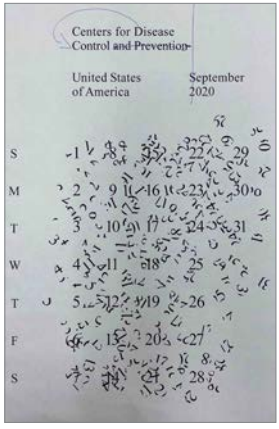












1 2 3

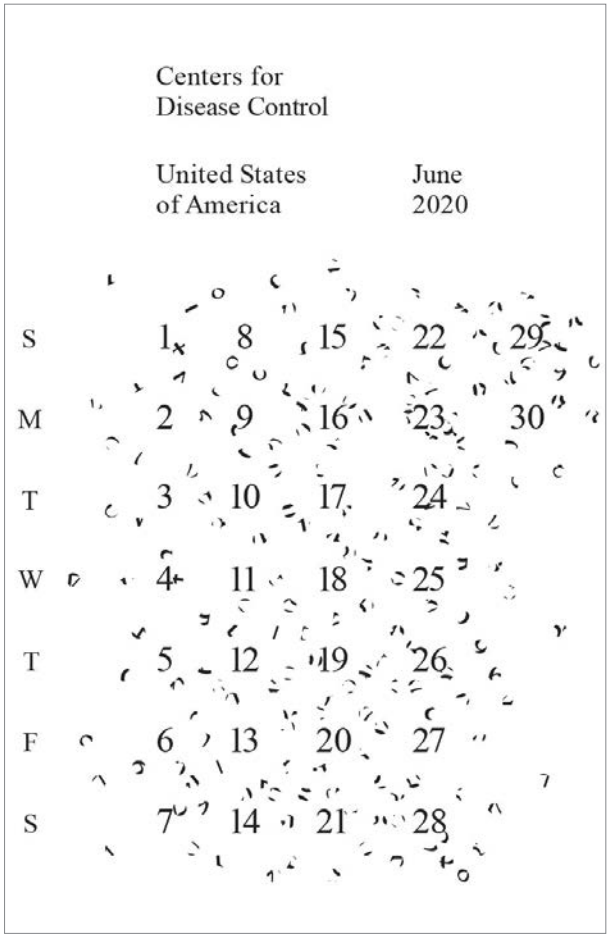
4 5 6

1. CDC title.
2. Variants title.
3. Symptomatic title.
4. Social distancing title.
5. Self quarantine title.
6. Centers for Disease Control title chosen.

Calender Final.

I

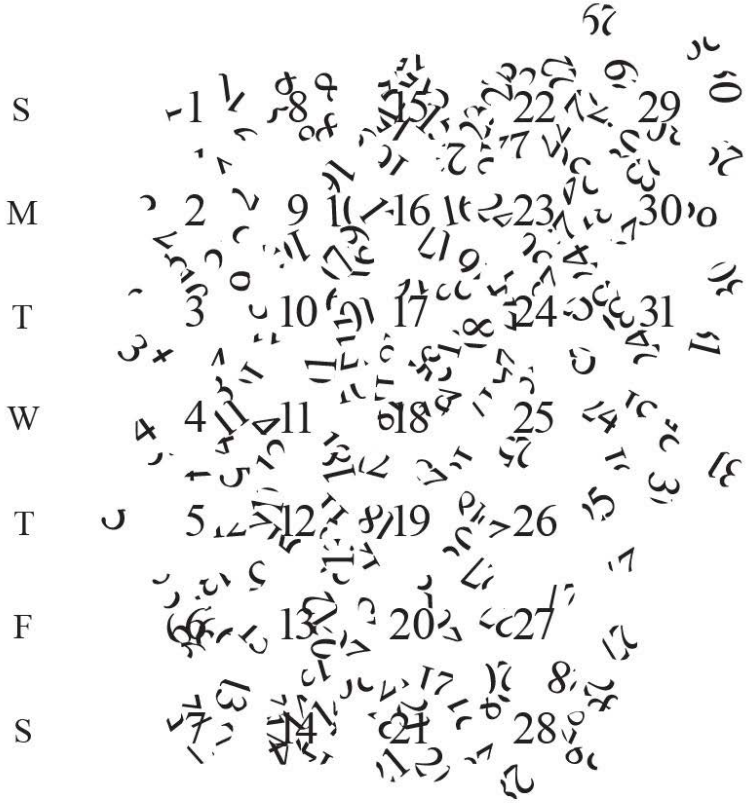
1. Calender I final June 2020.



Centers for
Disease Control

United States
of America

July
2020



Calender Final.

Calender 3 final
August 2020.

Centers for
Disease Control

United States
of America

August
2020

S	1	8	15	22	29	
M	2	9	16	23	30	
T	3	10	17	24	31	
W	4	11	18	25		
T	5	12	19	26		
F	6	13	20	27		
S	7	14	21	28		

Visual Communication II

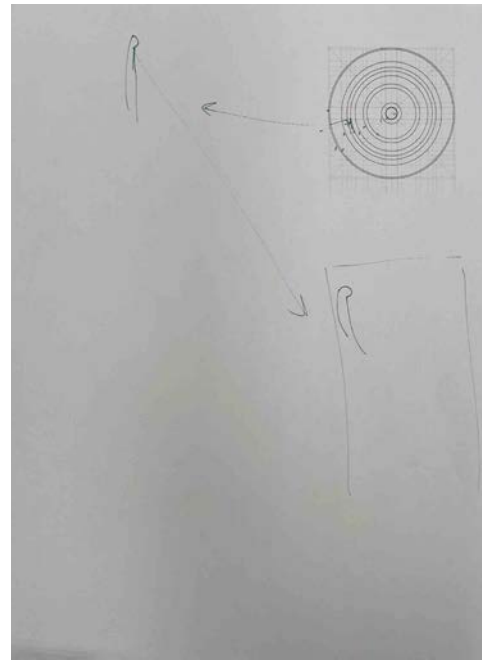
GRA 224

Complex Object Translations

Complex Object Digital Translation.

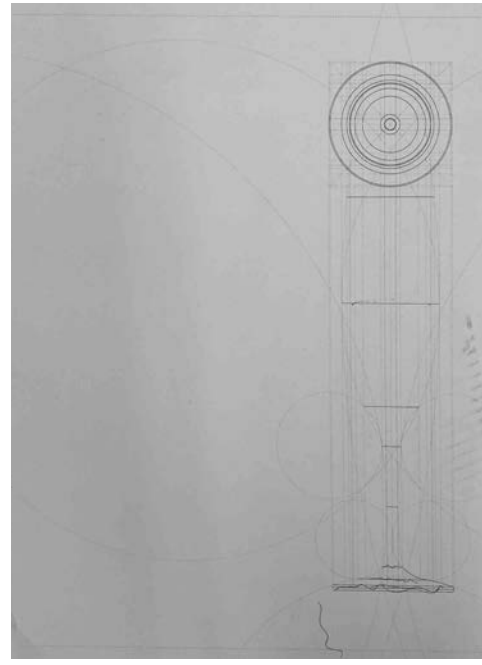
1

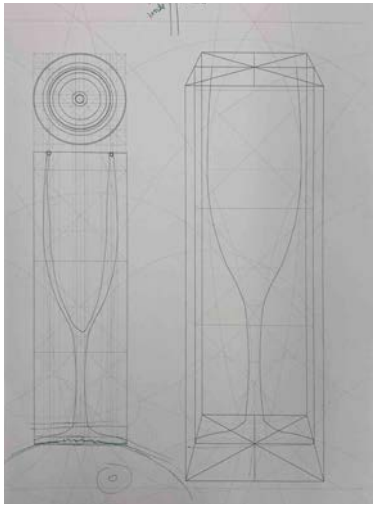
2

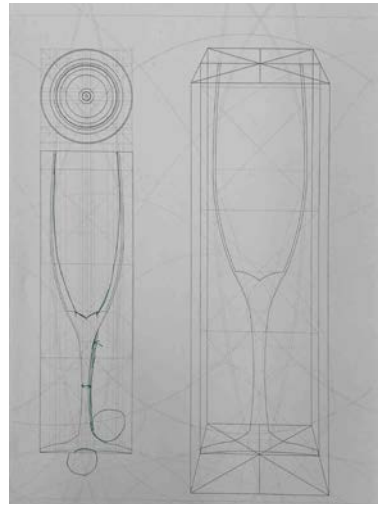


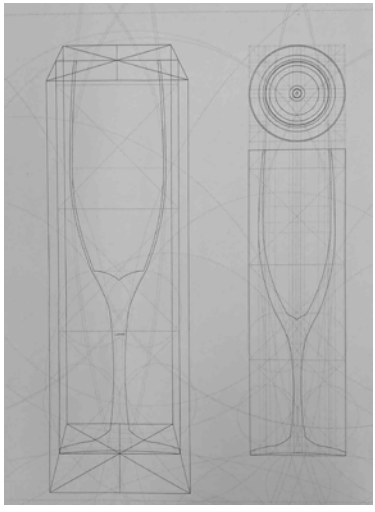
1. Object measured and plan view created.

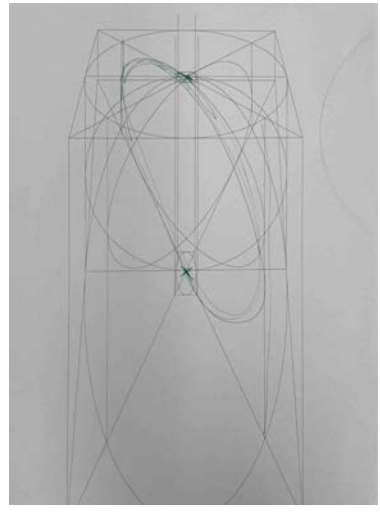
2. Elevation view and circles created.











1 2

3 4

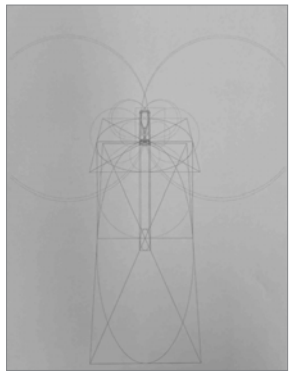
1. Perspective box created.
2. Circles added and elevation view refined.
3. Complex object translated from elevation view to box.
4. Base of object in perspective created from circles.

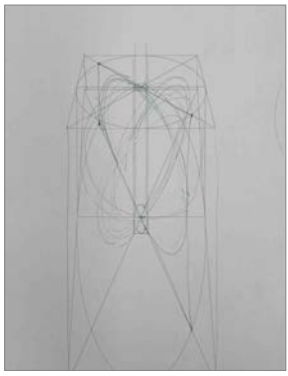
Complex Object Digital Translation.

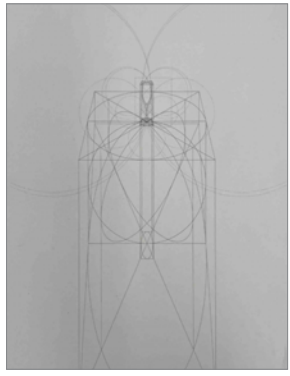
1 2

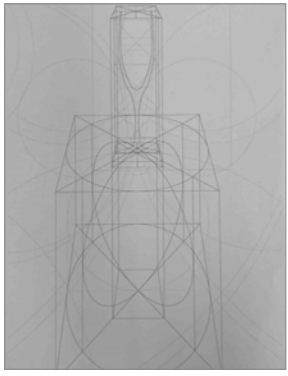
3 4

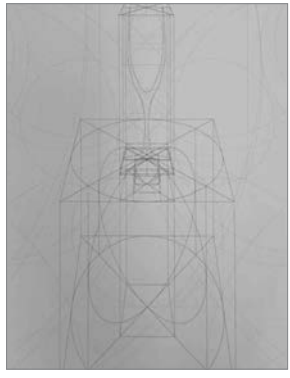
5 6

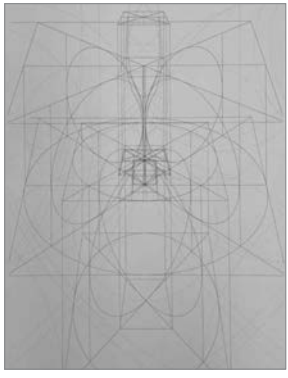




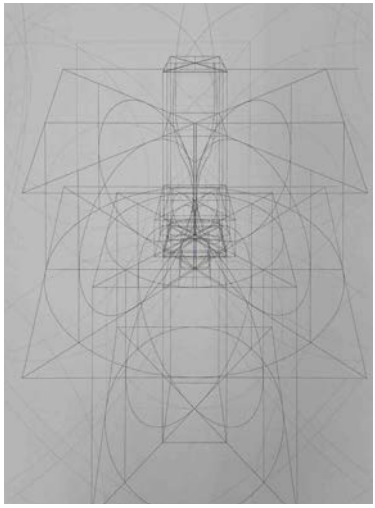


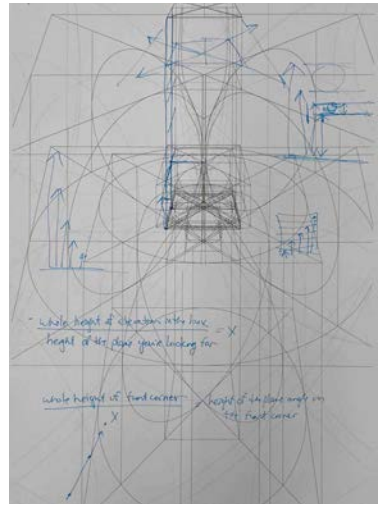


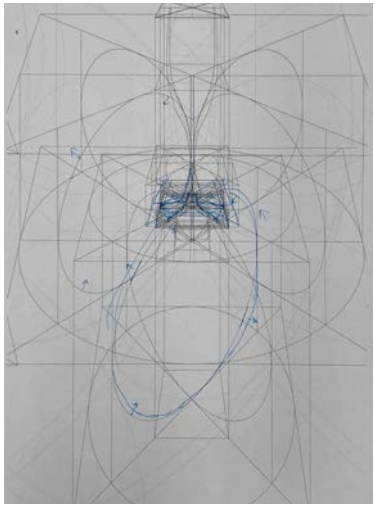


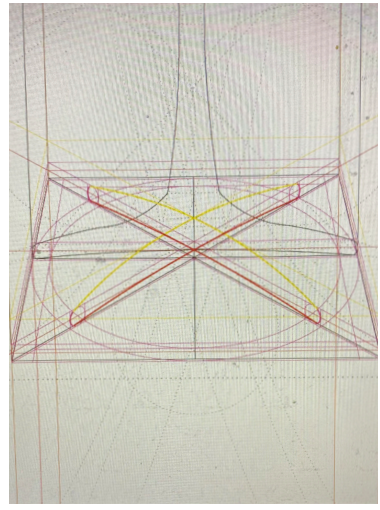


1. Circles created for stem.
2. Plane created for curve of top of stem.
3. Circles created.
4. Bottom plane created
5. Circles adjusted
6. Circles for top of stem created.









1 2

3 4

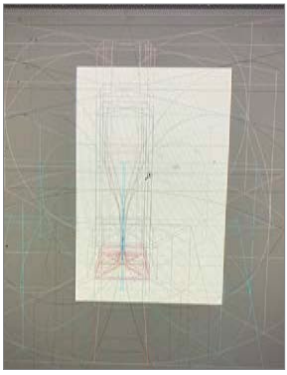
1. Adjusted circles.
2. Perspective fixed and planed edited.
3. Ellipses for curves adjusted.
4. Base of object edited.

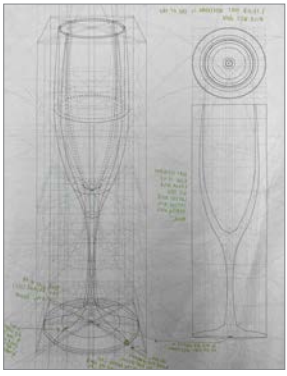
Complex Object Digital Translation.

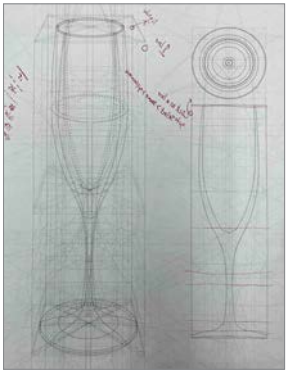
1 2

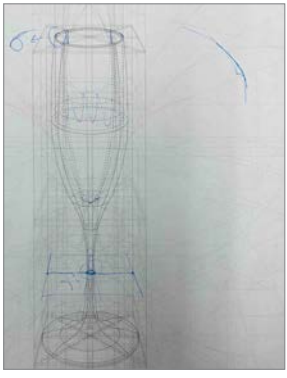
3 4

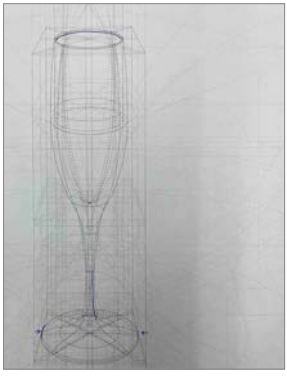
5 6

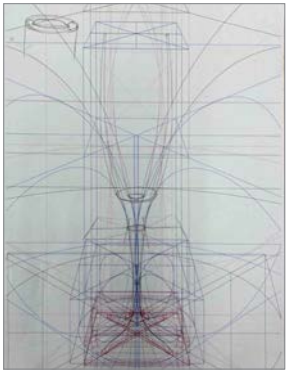




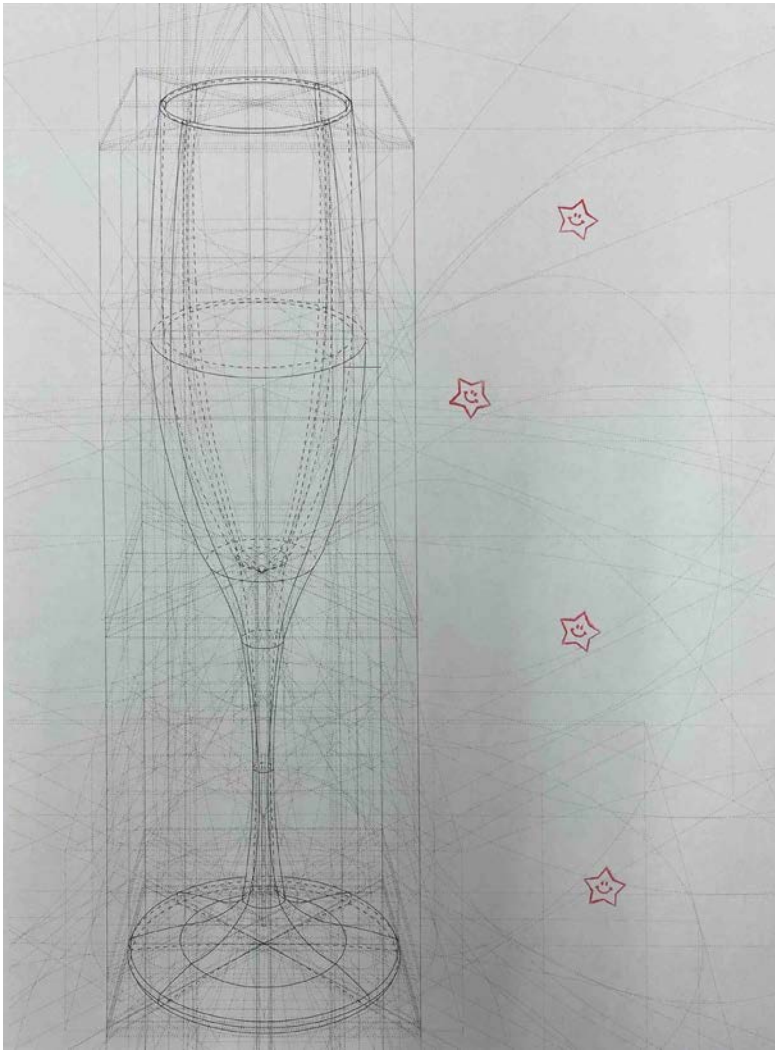








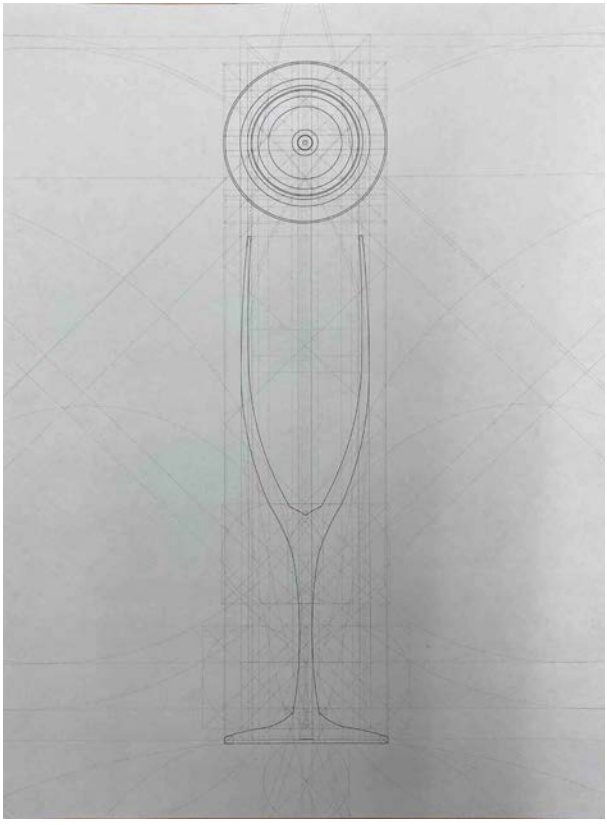
1. Digital object layering.
2. Object top portion created and edits made.
3. Top rim circles adjusted.
4. Curves adjusted to look more smooth.
5. Base curves adjusted for smoothness.
6. Perspective ellipses added and adjusted.



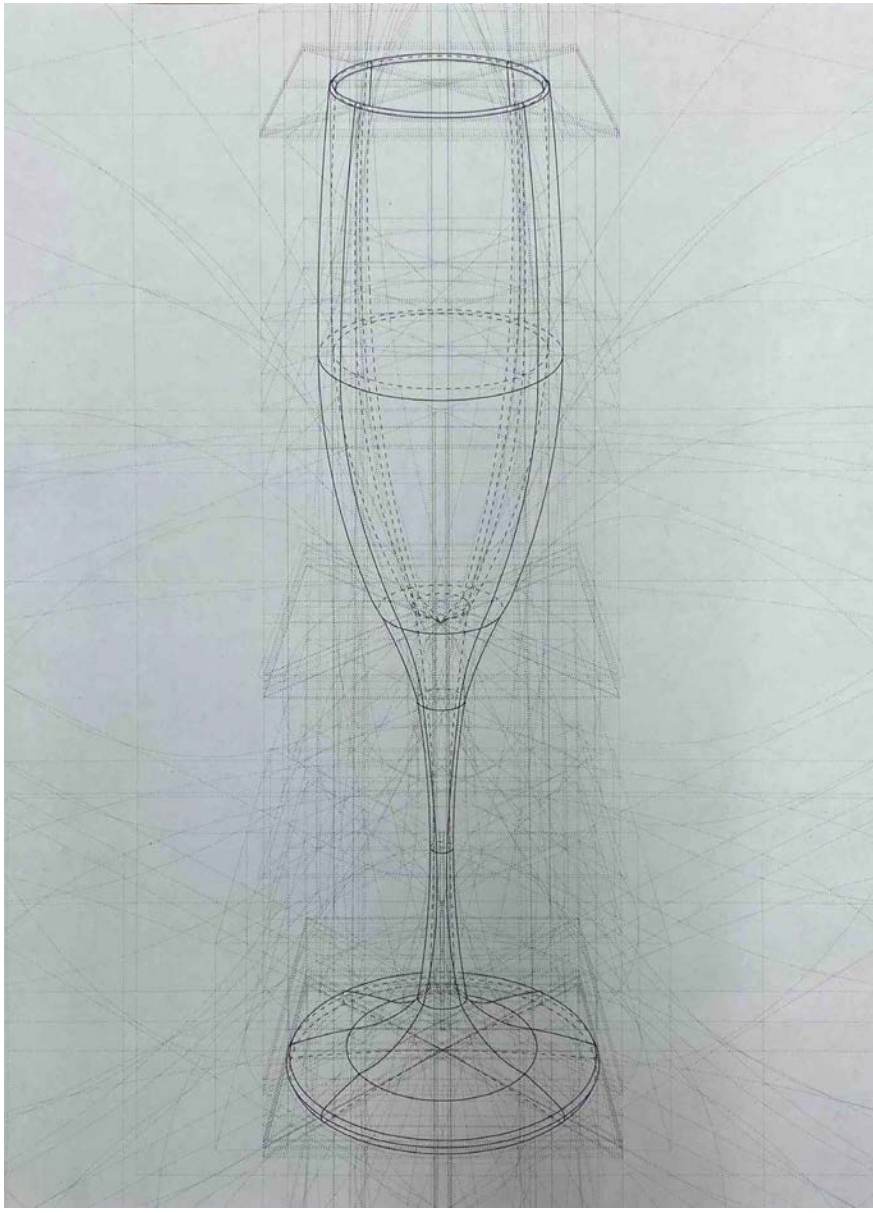
1. Complex object approved.

Complex Object Digital Translation Final.

1



1. Complex object plan view and elevation view final.

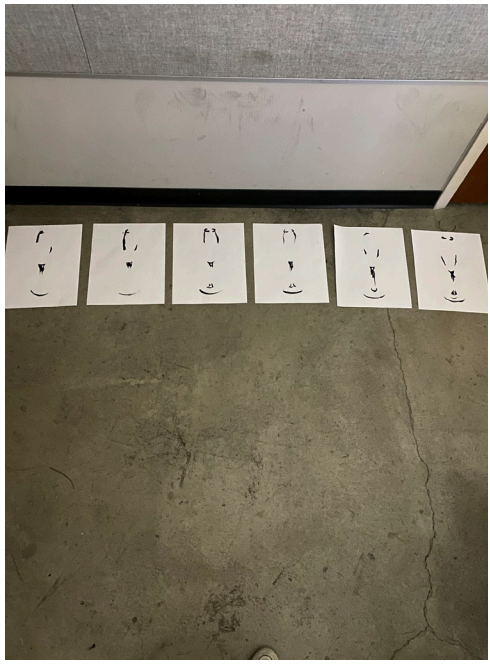


1. Complex object final.

Complex Object Painting

1

2

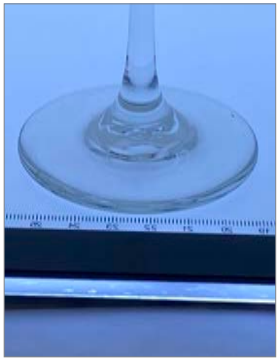




1. Gesture drawing of complex object practice.

2. Gesture drawing chosen for guide.





1 2 3

4 5 6

1. Light box created to see reflections.
2. Wire-frame placed as template.
3. Object placed inside box.
4. Zoomed in image of reflections.
5. Zoomed in image of stem reflections.
6. Zoomed in image of top reflections.

Complex Object Painting

1 2

3 4

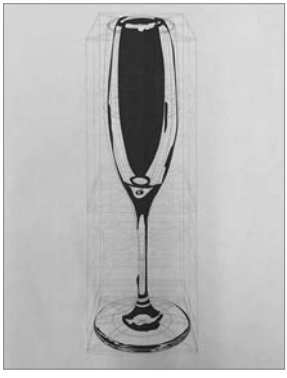
5 6









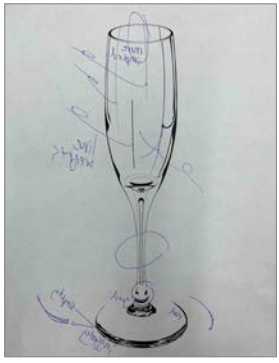




1. Painting trial 1.
2. Painting trial 2.
3. Painting trial 3.
4. Decided to paint in specific parts one at a time. Base painted.
5. Painting trial 4 with base applied.
6. Painting trial 5 focused on top of base.





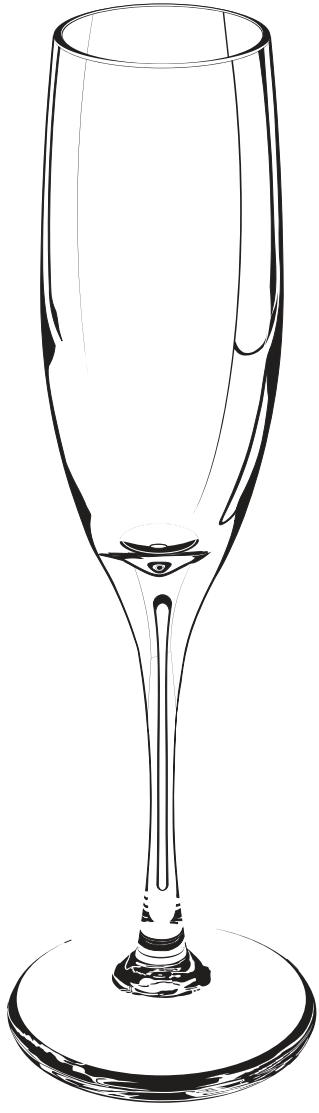
1 2 3

4 5 6

1. Painting trial 6 focused on top of base and top of object.
2. Painting trial 7 focused on more finer top.
3. Painting trial 8 focused on removing black.
4. Painting trial 9 focused on more finer lines..
5. Painting trial 10 with smoother lines and focused on stem.
6. Painting trial 11 removed more black and added even finer lines.

Complex Object Painting
Black on White Final.

Black on white complex object final.



Complex Object Painting White on Black.

1 2

3 4









1. Black construction paper laid out below and around object, with light coming from one angle.
2. Image of reflections.
3. Image of reflections from top view.
4. White on black painting trial 1.



1. White on black complex object final.

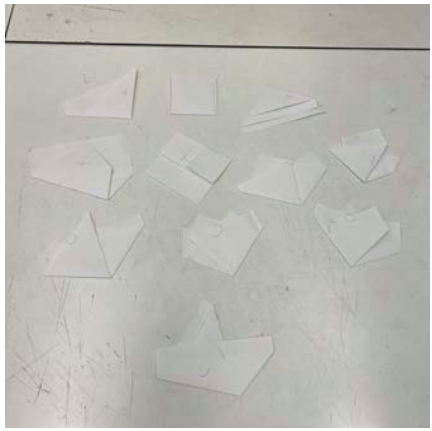
Advanced Transparency

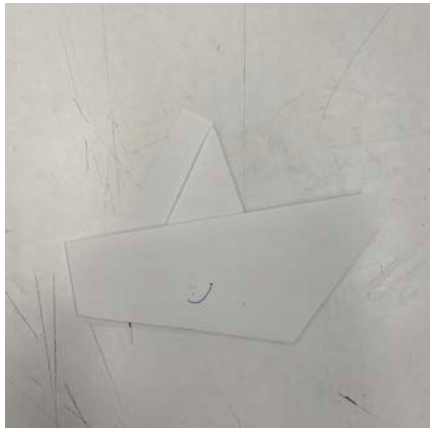
Advanced Transparency Folding

1

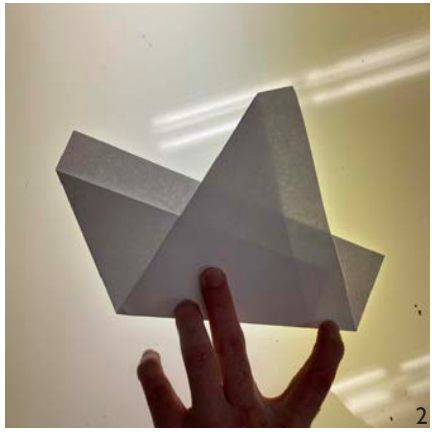
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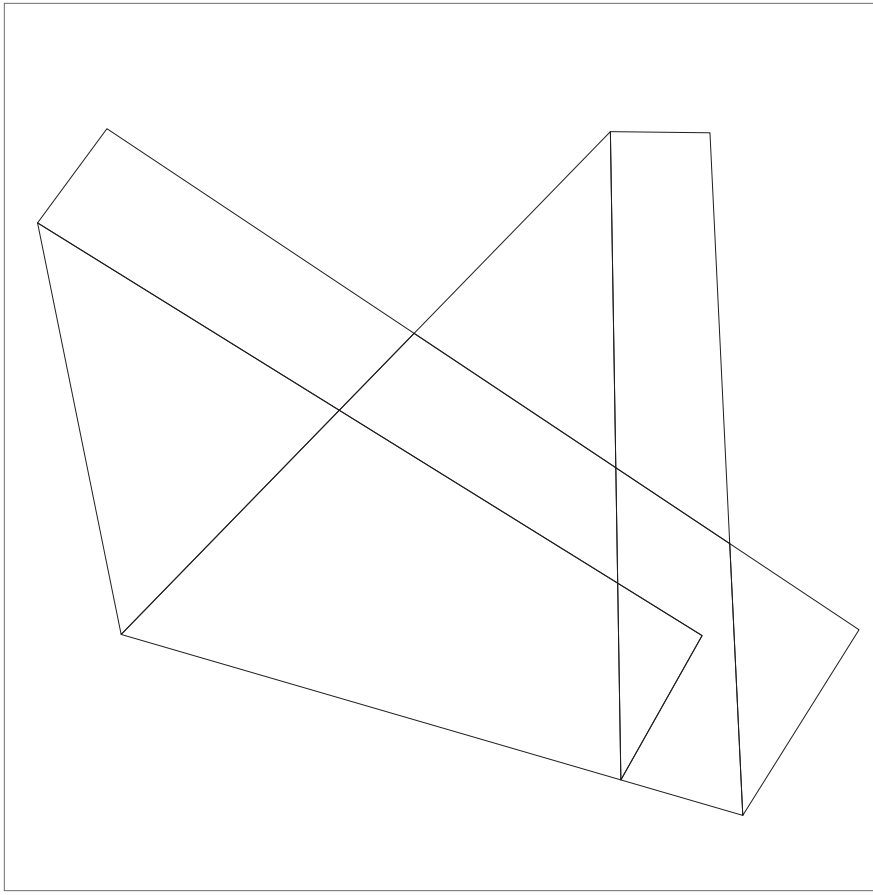
3





1. Fold variations.
2. Fold Chosen.
3. Fold placed on light table to see transparency.





1. Advanced transparency folding final.

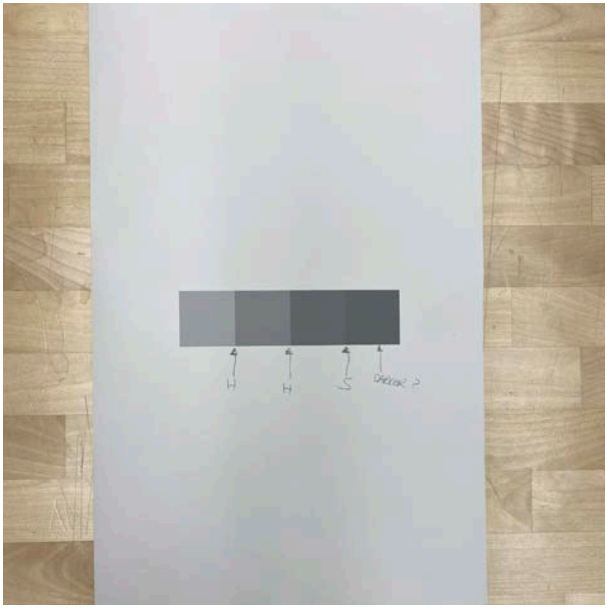
Advanced Transparency Mechanical.

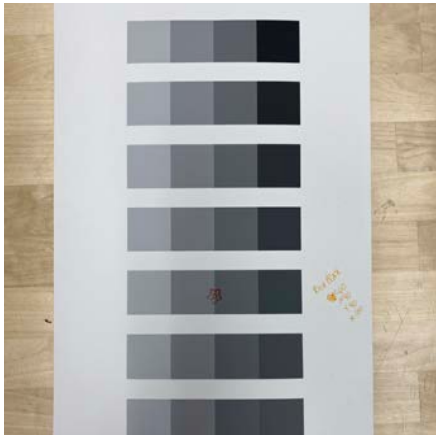
1

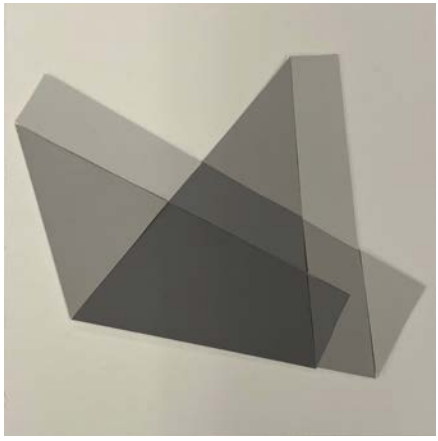
2



1. Value matching
2. Color balance adjustments.







1 1. Color balance tests

2 2. Color-aid cut based of values of gray.

Advanced Transparency
Mechanical Final.

Digital version of
mechanical advanced
transparency.

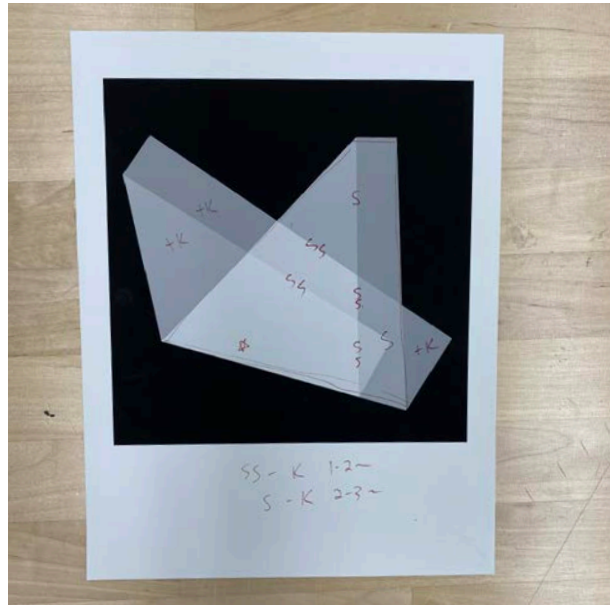


Advanced Transparency Optical.

1

2

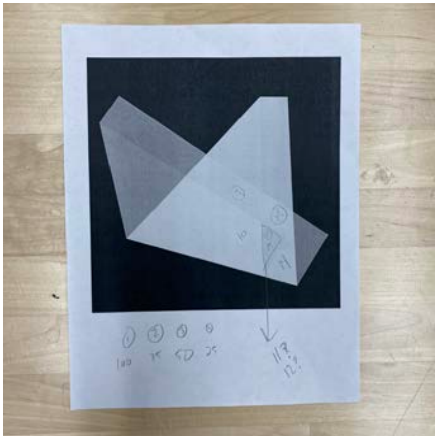




1. Values slightly adjusted from mechanical and value balance adjusted.

2. Values adjusted.



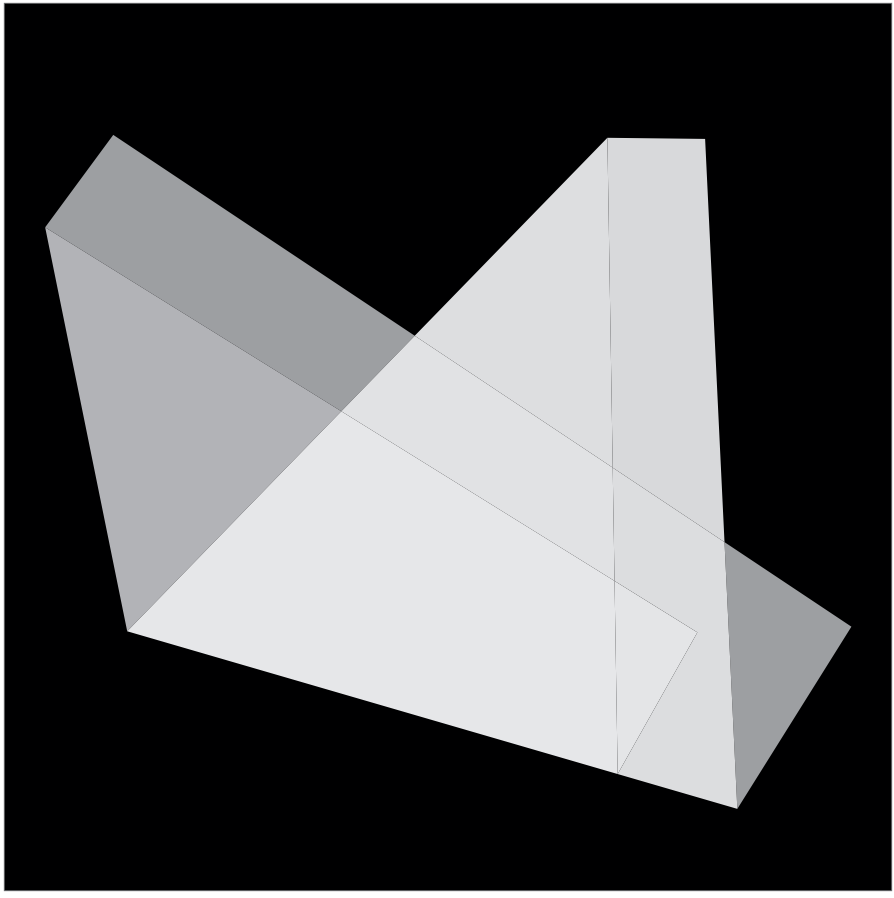


1 1. Values adjusted.

2 2. Values adjusted.

Advanced Transparency
Optical Final.

Digital version of
Optical advanced
transparency.



Advanced Transparency Folding

1

2

3





1. Fruit chosen for colors.
2. Adjusted saturation.
3. Two colors chosen and applied to shape.











1 2

3 4

1. Value adjustment trial 1
2. Value adjustment trial 2
3. Value adjustment trial 3
4. Value adjustment trial 4

Advanced Transparency Color Final.

Digital version of color advanced transparency.



Gesture Drawings

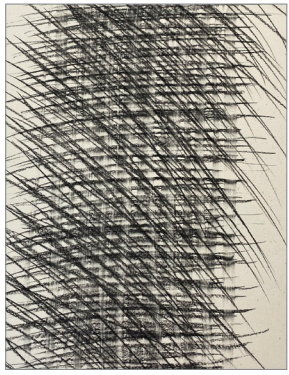
Gesture Drawings.

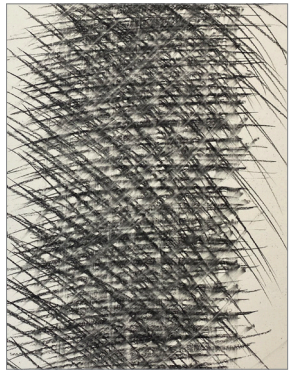
1 2

3 4

5 6

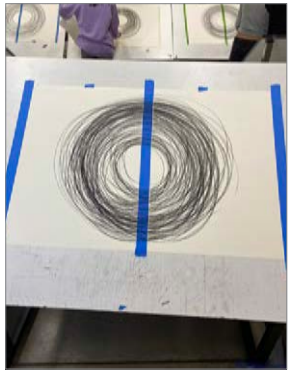




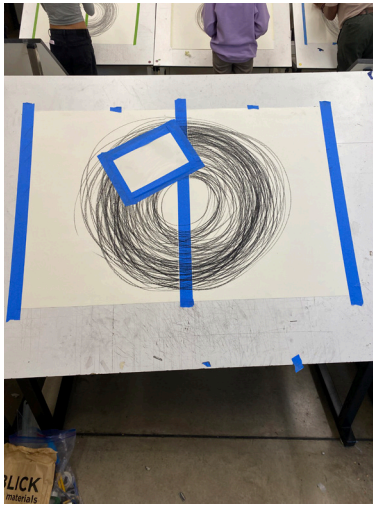


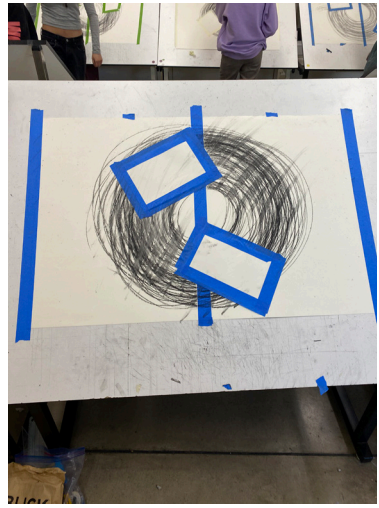


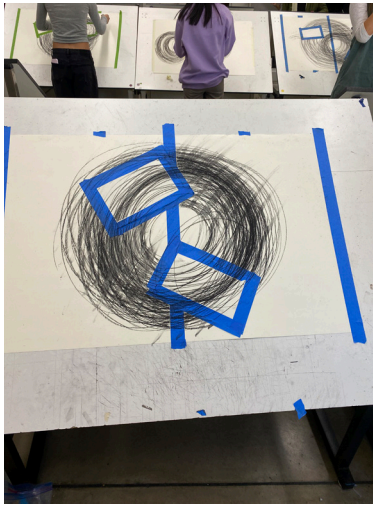




1. Horizontal lines
2. Diagonal lines left to right.
3. Erased vertical lines.
4. Diagonal lines right to left.
5. Taped paper to desk.
6. Circular drawing.









1 2

3 4

1. Patch added to create gaps.
2. Second patch added.
3. Drawing over patches
4. Patches removed.

Complex Object Painting

1

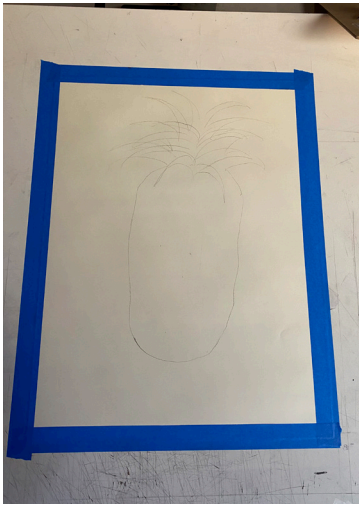
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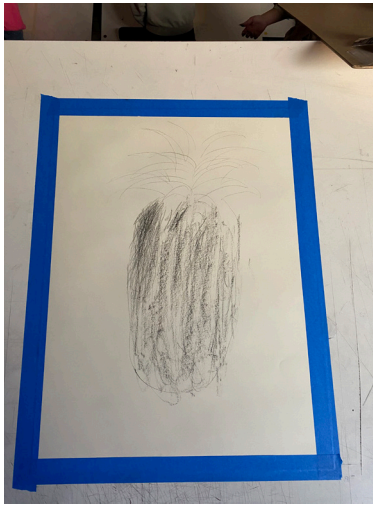


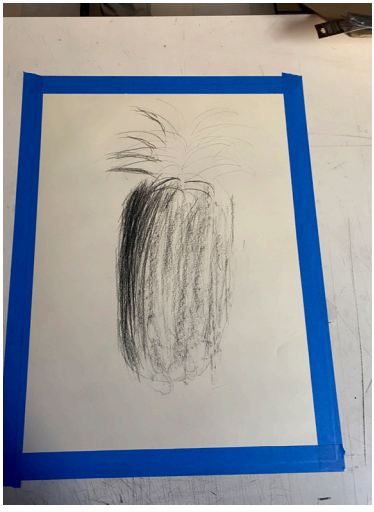
1. Pineapple fruit chosen to draw.

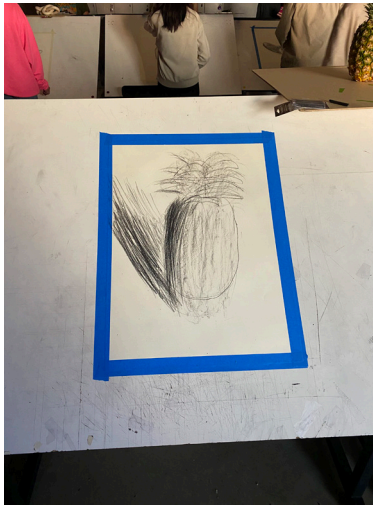
2. Turned to black and white for visualization.











1 2

3 4

1. Drawing initial sketch.
2. Darkening added
3. Shading added.
4. Shadowing and darkening of the top added.

Gesture Drawing Final.



1. Pineapple image reference.



1. Gesture drawing final.

Sketches

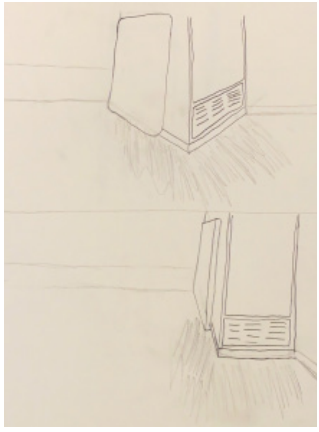
Perspective drawing.

1

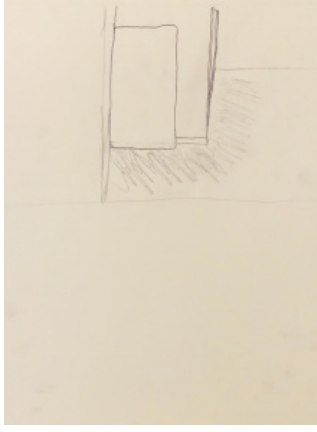
2

3

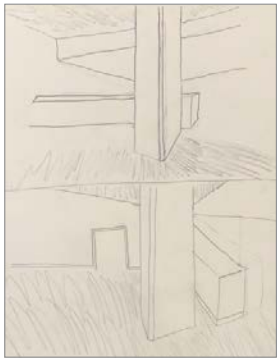




1. Corner drawing 1.
2. Perspective 1-2.
3. Perspective 3.










1 2 3

4 5 6

1. Corner drawing 2.
2. Perspective 1.
3. Perspective 2-3
4. Corner drawing 3.
5. Perspective 1-2
6. Perspective 3.

Gesture Drawing Final.

1

1. Corner drawing 4.





1. Corner drawing 4 perspective.

Typography

Gill Sans MT
Regular 8pt.
Bold 9pt, 36pt, 48pt.

Computer

MSI
Microsoft 13.3in, 2024
Version 12.5.1, 32GB

Photography

IPhone 13
Apple, 6.1in, 2021,
Version 16.6.1, 128 GB.

Programs

Adobe Illustrator
Version 28.3

Adobe InDesign
Version 19.2

Adobe After Effects
Version 24.2.1

Figma
116.17.9

Visual Studio Code
116.17.9

Scanner

Uniden BC75XLT